

ARAB REVOLT REPRESENTATION IN WAR-THEMED SONGS

(A NEW HISTORICISM ANALYSIS)

THESIS

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Sarjana Humaniora*



Written by:

RIFKI MULYANA

SRN: 183211005

**ENGLISH LETTERS STUDY PROGRAM
FACULTY OF CULTURES AND LANGUAGES
UIN RADEN MAS SAID SURAKARTA**

2022

ADVISOR SHEET

Subjects : Thesis of Rifki Mulyana

SRN : 183211005

To:

The Dean of Faculty of Cultures and Languages
UIN Raden Mas Said Surakarta in Surakarta

Assalamu'alaikum wa rohmatullahi wa barokatuh

After reading thoroughly and giving necessary advices herewith, as the advisor, I state that the thesis of

Name : Rifki Mulyana

SRN : 183211005

Title : Arab Revolt Representation in War-Themed Songs (A New Historicism Analysis).

Has already fulfilled the requirement to be presented before the Board of Examiners (*Munaqosyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for attention. *Wa sallamu 'alaikum wa rohmatullahi wa barokatuh.*

Sukoharjo, November 7th, 2022

Advisor,






Dr. Nur Asiyah, S.S., M.A.

NIP. 1981 0426 204 01 2004

RATIFICATION

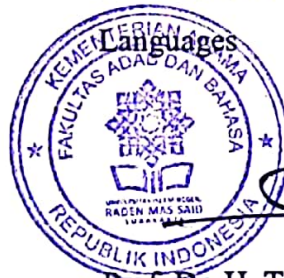
This is to certify that the *Sarjana* thesis entitled *Arab Revolt Representation in War-Themed Songs (A New Historicism Analysis)* by Rifki Mulyana has been approved by the Board of Thesis Examiners as the Requirements for the degree of *Sarjana Humaniora* in English Letters

| | Name | Signature |
|---------------|--|--|
| Chairman | : Hidayatul Nurjanah, M.A. NIP. 19850928 201903 2 012 | () |
| Secretary | : Dr. Nur Asiyah, S.S., M.A. NIP. 19810426 2011 01 004 | () |
| Main Examiner | : Yustin Sartika, S.S., M.A. NIP. 19851024 201903 2 009 | () |

Surakarta, November 21st, 2022

Approved by

The Dean of Faculty of Cultures and



Prof. Dr. H. Toto Suharto, S.Ag., M.Ag.

NIP. 19710403199803 1 005

DEDICATION

This Thesis is dedicated to:

1. My Beloved Father and Mother
2. My entire teachers who have taught me from how to read until I can understand the life
3. My little sisters
4. My entire comrades

MOTTO

“Do it or don't do it, you'll regret both.”

-Soren Kikergaard

“Feel the pain, until it hurts no more”

-William Shakespeare

“If you will never taste bad apple, you will never appreciate a good apple”

-Turkish Saying

“Fiction is the lie, through which we tell the truth”

-Albert Camus

PRONOUNCEMENT

Name : Rifki Mulyana
SRN : 183211005
Study Program : English Letters
Faculty : Languages and Cultures

I hereby sincerely state that the thesis entitled *Arab Revolt Representation in War-Themed Songs (A New Historicism Analysis)* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanction in the form of repealing my thesis and academic degree.

Surakarta, November 7th, 2022

Stated by,



Rifki Mulyana

SRN: 183211005

ACKNOWLEDGEMENT

Alhamdulillah, all praise to Allah, the ruler of entire world, God almighty, for all blessings and mercies, this research has finally finished under the title *Representation of Arab Revolt in War-Themed Songs (A New Historicism Analysis)*. Unforgettable, *sholawat* and *salam* always be given to prophet Muhammad SAW. the one who brought us from the darkness era to the lightness era.

This research couldn't be completed without those who supported behind the researcher. Thus, the researcher would like to say thanks to those who supported and suggested everything during his research. This goes to

1. Prof. Dr. H. Mudofir, S.Ag., M.Pd. as the rector of Raden Mas Said State Islamic University of Surakarta
2. Prof. Dr. H. Toto Suharto, S.Ag., M.Ag. as the dean of Languages and Cultures Faculty
3. Dr. Nur Asiyah, S.S., M.A. as the head of English Letters study program and the researcher advisor. Without her guidance, motivation and advise, this research can't be done well.
4. Muhammad Zainal Muttaqien, S.S., M.Hum. as the coordinator of English Letters Study Program
5. Yustin Sartika, S.S. M.A. and Hidayatul Nurjanah, M.A., as the examiners of this research.
6. Winarti, S.Hum., M.A. as the validator who willingly provides her time to validate this research.
7. All of English Letters lectures

8. To all researcher's teachers from Raden Mas Said State Islamic University of Surakarta
9. To entire teachers who had taught the researcher during 18 years of *tholibul ilmi*
10. To his beloved Father
11. To his beloved Mother
12. To all of researcher little sisters and brother

The researcher realizes this thesis is far from being perfect. He hopes that this research contributes to the reader in general

Surakarta, November 7th, 2022

The Researcher,

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

Rifki Mulyana

SRN: 183211005

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ABSTRACT

Rifki Mulyana. 2022. *Arab Revolt Representation in War-Themed Songs (A New Historicism Analysis)*. Thesis. English Letters Study Program, Languages and Cultures Faculty.

Advisors : Dr. Nur Asiyah, S.Hum., M.A.

Keywords : *Arab Revolt, War-Themed Songs, New Historicism Analysis, Representation*

Arab Revolt historiography is currently popular. Many kinds of texts construct its past history. One of them is war-themed song lyrics. Meanwhile, the song is a text that is formed from its space and time. All discourses from that place and time will be represented in the meaning of the song. Thus, this phenomenon goes on through the connection between the historical construction of Arab Revolt in various discourses and how the narration influences the meaning creation of the event in War-Themed Songs through lyrics with a parallel reading approach between literary text and non-literary-text. Departs from the phenomenon, this study focuses to analyze the representation of Arab Revolt which is carried out in popular war-themed songs by the New Historicism approach.

This research uses Stephen Greenblatt's New Historicism theory. It emphasizes the *parallel reading* method between literary text and non-literary text to understand the discourse behind it. It works by reading two kind of text, literary text and non-literary text. By the New Historicism approach, the research focuses on analyzing material practice between lyricists and the historical narrative of Arab Revolt, then analyzing the representation of Arab Revolt in 13 war-themed song lyrics, and finally studying the lyricist's view toward the event according to their song.

This study uses qualitative descriptive method. Sources of data are taken from song lyric with the theme of Arab Revolt. Data collection technique is done by note-taking of those songs classified as Arab Revolt history theme. The data analysis done by Miles and Huberman method consists of Data Reduction by classifying the lyrics, Data Display done by giving explanation based on analysis, then Conclusion is done by concluding analysis results after all data have been analysed.

The research results several findings. The first finding shows lyricists express Arab Revolt as heroic and political betrayal event in tone and intention to represents the attitude toward the historical event in the songs. The second finding is that between the 13 war-themed songs has relation to lyricist attempt to adapt Historical Fact around Arab Revolt, lyricist background position, and Arab Revolt history narration presence when the works was made. The third finding shows the Arab Revolt representation of the war-themed songs consist of three parts, namely; Arab Revolt Warfare, T.E. Lawrence portrayal and Political Betrayal.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher presents explanations about the matters, focus and goal of this research. This explanation encompasses the background of study to explain the way of this research. The next is the limitation of study to determine research focus borders. Forth, the researcher explains formulation of study to set research focus in interrogative form which will be answered in several corresponding statement points to the formulation as the aim of this study. Then, then there is also stated about benefits and some explanations of keywords which will often present in further statements.

A. Background of Study

Song lyrics are basically a reflection of the feelings of the writer. As humans, songwriters have their own subjectivity in responding to a phenomenon. It is the choice he positions himself as a supporter or a contra to various changes. Various feelings can be described in the lyrics of the song. As a result, the song becomes a representation of the writer and his environment. Based on this, the song becomes a text whose role is to reflect various social situations in addition to the author's response to these changes. As stated by Wellek & Warren (1956) that literature in various forms of writing is a social document that arises from the writing of the author's experience of his subjective response to a phenomenon around him. The author is part of a certain social group, so his external influence is also reflected in his writing. External influences make the author respond according to his own subjective values (1956:71). It can be concluded that the

text of song lyrics, as well as various forms of literary writing, is the result of the relationship between individual subjectivity, the reader, and the social conditions that the author responds to. In line with Manuaba (2016) this is called a tug-of-war condition between the individual, the reader and the surrounding social change, which is then reflected in the text making it a representation of the connectedness of the three. With that relationship, comes the literary work.

The view of literary works appear by the connection between individuals, readers, and social conditions can be used to observe the phenomenon of song lyrics creation. Song lyrics as well as poetry have more of the same role in conveying emotional language to listeners, it can trigger certain emotional feelings for them (Allan, 1987: p.94-95). In other words, the process of writing poetry and song lyrics is the same. Both can be seen as a product of the interconnection between the writer, reader or listener and the surrounding conditions. Song lyrics can represent anything from the author as other poetry works. This view is further strengthened by Wellek & Warren (1953: p.29) that with such a role, songs or other literary works can explain various relevant content according to the era at that time in recording a history into the text. The recording text referred to in the song consists of social values that represent the state at the time it was released. namely text that refers to the lyrics of the song itself and context consists of the external circumstances of the song that directly or indirectly affect the songwriting process (Vesser in Manuaba, 2016).

In addition, the creation of a literary work can come from the author's response to a past historical event. Through history, their work contains of their feelings, responses, or opinions into a historical representation in the songs. The

representation in question is presenting or showing fact, event or experience that have passed into a work. In Culler (1997) representation is the way a person describes facts and events in another form as clearly and closely as possible. Even though the event has occurred, the author's attempt to present it into his work is as much a representation as possible. One of the common things that writers often do in creating literary works is historical representation. They recognize past events and learn so that they can take a stand against them and then pour them into their writings. The author has his own way of responding to these historical events. In Brannigan (1998) the author's response in his writings to history is not only limited to expressing his emotional feelings, but also takes part in shaping the meaning of history itself. The change in the meaning of history that he wrote into his work was formed by his position as a self-episteme where the meaning is under the author's own control.

The great events in history are often taken as song themes. The lyricists use past historical war stories into their lyrics as inspiration source. War-themed songs often highlight the various values of the event itself. Most war-themed songs highlight the Heroism value based on the history of figures involved in the event. Then there are also songs created as critical expression of the lyricist in the form of a lawsuit against past events. The theme of war is always represented from songwriter or lyricist point of view.

Arab Revolt 1916-1918 is the one of historical events that is widely represented in popular song. Based on www.thenationalnews.com it occurred more than a hundred years ago and is still widely represented in the form of discursive practices related to its history narration. As the result, it is expressed

in the form of popular song. Arab Revolt is better known for the heroic actions done by figures who was involved in it. The event is also famous for the political problems behind. In other words, the story of the Arab Revolt events in history had left an interesting trail to be used as material for text works, including songs.

The song genre which often display war history-themed is rock and its other derivatives. Rock and heavy-metal lyrics genres are usually created by certain bands, they raise many themes of heroism, war, sacrifice, courage and tragedy from the past. These themes are packaged into a song combined with its signature music so that it feels more emotional. The theme of war is considered suitable to be associated with commotion, noises, explosions and destruction as well as the character of songs and music (Weinstein, 2000). In certain cases, rock bands sometimes use historical themed songs as a critical expression of the band to a past event, social or political problem (Mathijs, 2020). They generally represent a past event in the expression of song lyrics. They also call themselves a political band. Their songs are dominated by many social events that are packed into the lyrics. The researcher found that many bands came from the genres of Heavy Metal, Alternative Rock, and Folk-Rock which often used an event as the theme of the song and also as an expression of it.

In this study, the representation is understood as presenting story from the past in the present. The representation is done through written works in the form of song lyrics that present historical stories. According to Taum (2006) the practice of explaining or presenting human experiences from the past into text called representation. In other words, human experience in the form of stories or knowledge of an event that has occurred in the past is retold in the present day.

Thus, representation can be understood as retelling stories which have occurred in the past. It is assumed that the past only happened once, while the story which reaches the present is only in the form of images or concepts that have been narrated. Therefore, the creation of Historical War-Themed song basically comes from the narrative of the past which is changed back in the form of song lyrics with a narrative that remains the same or is slightly changed based on the point of view of the lyricist.

Therefore, the past fact and experiences in history were later popularized by the songwriter. Presentation of history in the song does not happen by itself just like that. The causes that affect representation come from the process of interconnection between writers and entire other text. History is in a social condition in the form of past events, then the author is here to respond to that event. Then he wrote his response into his work. The results of his writings can influence the reader's perception so that their historical meaning can change according to the author's own bias. As literary works are not only limited to expressing feelings, but also play an active role in articulating historical meaning. It is normal for the view of a past history to change with the changing times. Therefore, the war Themed songs above are examples of representational acts. The events of the Arab Revolt 1916-1918 in historical narratives were used as the author of the selected popular war-themed songs.

Historical themed-songs are one of Rock-heavy metal song lyrics characteristic. It is because the theme they create must be in rhythm with loud and rebellious so the chosen theme must be associated with explosions, destruction, evil and sadistic which is associated to theme of war and mythology

(Weinstein, 2000). Heavy Metal music genre is usually carried by bands. Among them there is also a special focus as storytellers and write through songs with the theme of past events. Then there are those that affect the experience of the band members themselves. Sabaton specializes in the war-themed song (www.sabaton.net). Sabaton is also active in entertaining history through the Youtube channel. Meanwhile Desert has members of former IDF soldiers and according to interview, the members are fascinated to world war history (Vrimakari, 2018). These things influence their song lyrics into the form of historical themed songs. Other bands are Running Wild, Gallows Hymn, Domic and Soulfly. All of the bands mentioned above focus their themes on knowledge of legend/mythology, fiction and history. Their song lyrics on each album are always thick with the nuances of the past story.

Songs which express about the past political issues are also often represented in Alternative & Folk-Rock songs. Usually this song genre is brought by individuals or band groups. Through the lyric, they represent the history of the past from political issues point of view that occurred at that time. Thus, the lyrics they create are critical and even provocative. Manic Street Preacher or The Manics is one of the bands who often criticize social issues through their lyrics. The band's lyrics always involve political and cultural matters. This effort was carried out as an introduction to their expression in the public sphere in order to triggering a change (Peters, 2020). Political issue is also pinned by Al Stewart in his song lyric. He is a musician who combines folk and rock music with lyrics about various characters and past events. In addition, Billy Joel, who is famous for The Piano Man and had a duet with big rock bands, in

his song lyrics often includes real events in the world. The same thing was done by Hombres G and Gun N' Roses. This is in line with the characteristics of rock music emergence as reflective of social conditions to react the system, ideology and hegemony oppression after World War II.

One of historical past event that they represent is the Arab Revolt 1916-1918. They have their own representation way toward the event through the songs. Researcher has found them represents the event in many views. They consist of Sabaton's *Seven Pillars of Wisdom* (2019), Desert's *I Gave You A Kingdom* (2019), The Manics' *T.E. Lawrence on A Bike* (2013), Al Stewart's *League of Notions* (1995), Running Wild's *The Ghost* (2002), The Big Love's *Trapped in Trabzon Blues* (2018), Billy Joel's *We Didn't Start The Fire* (1989), Gallows Hymn's *Seven Pillared Worthy House* (2019), Domis's *Freedom Fighter* (2021), Soulfly's *Fallen* (2013), Hombres G's *Lawrence of Arabia* (1984), and Guns N' Roses' *Riad N' Bedouins* (2013). Each song title above took Arab Revolt historical event into war-themed song.

This study uses those mentioned song title as the object to reveals Arab Revolt representation. The objects are chosen because they shows Arab Revolt History with various complementary sides. In this case, how the event is represented through lyrics connected to discourse web. In general, Arab Revolt event is known as a rebellion against Ottoman rule over Arab backed by Britain by heroism fighting of T.E. Lawrence. It can be understood that this historical knowledge comes from complex discourse through previous texts or texts outside of song lyrics. It can influence how representations from the past is

brought to the present. To reveal the representation, researcher will analyze the connection between *literary text* and *non-literary text*.

The selected war-themed songs will be analyzed with a New Historicism approach. This study focuses on analyzing the relationship between literary texts and non-literary text. New Historicism analysis technique is done by reading both texts simultaneously. Between literary texts and non-literary texts, they must both discuss the same historical discourse. Because New Historicism does not look at the highs and lows of a text, the two types of texts are given the same portion in order to see the connection between the two (Bressler, 2011: 192). With this comparison, New Historicism is expected to be able to answer how literary texts are formed by examining various situations and conditions around the texts produced (Brannigan, 1998:11). Therefore, the third song is categorized as a literary text. Meanwhile, the non-literary texts that will be juxtaposed are various historical discourses of the Arab Revolution which are conveyed in various news, articles, history books, and non-literary writing products that represent the same thing. By juxtaposing all of that, New Historicism can answer how the Song was formed from the historical discourse of the Arab Revolt. In addition, with the comparison of the two, it can be seen how the position of the author between the events (Bressler, 2011: 192-193).

All formulations problem will be answered using the perspective of New Historicism. In theory, the question of why selected war-themed song represent Arab Revolt in their songs can be solved by exploring individual aspects, be it career paths or personal perspectives on the event. Then practically, New Historicism can answer the way of song lyric from selected song are formed

from historical discourses that are intertwined in various non-literary texts. By juxtaposing literary and non-literary texts, New History can explore the connection between literature and history and also show how aspects of social, ideological and political power influence the formation of literary works (Brannigan, 1998:11).

New Historicism theory will be applied to the selected War-Themed Songs. One of the data findings that can be used as an example is The Manics in their song entitled *T.E. Lawrence on A Bike*. So, the first analysis is focused on the lyricist's point of view or attitude toward Arab Revolt historical event based on their song. Then, the researcher will analyze a brief profile of the band and relate it to the songs. The last objective is done by examining the song lyric verses to find out the way Arab Revolt 1916-1918 is represented in the songs. The representation is analyzed to find out the discourse of historical reconstruction in the work through *parallel reading*, namely reading literary and non-literary texts.

Table 1.1: The Manics's Attitude toward Arab Revolt

| No. | Song Title | Tone | Intention |
|-----|--|-----------------------------------|--|
| 1. | The Manics' <i>T.E. Lawrence on a Bike</i> | Arab Revolt as political Betrayal | Depicting Lawrence's depression story and Britain political deception toward Arab independence after the war ended |

Based on the table, The Manics in their song entitled *T.E. Lawrence On A Bike* carries the theme of social criticism of the government's neglect of the results of TE Lawrence's service. The Manics in this song expresses the futile

struggle of the character after World War I. Unappreciated and not recognized, the results of his struggle in the war were politicized by the authorities so that the goals of TE Lawrence’s dedication seemed worthless. The Manics view the Arab Revolt as the result of a devious British conspiracy. This view is conveyed through a portrait of T.E. Lawrence after the end of the war. The default tone in T.E. Lawrence On A Bike is a tone to satirize the government’s attitude. The satire begins by asking the reader’s and listeners’ feelings when they are betrayed

The next step is focused on reading the brief history and background of the band or lyricist. According to H. A. Vesser (in Castle, 2007: p.131) stated that various kinds of expression will always depend on the material practice of the perpetrator. In other words, a person’s biography has a big influence in deciding the path of expression. Therefore, the analysis of The Manics is carried out with the band’s background. This is done with the assumption of New Historicism that a person’s background has a big influence on every act of expression.

Table 1.2: Nicky Wire of The Manics background that shapes his lyrical work

| No. | Lyricist and the Band | Background |
|-----|--------------------------|--|
| 1. | Nicky Wire of The Manics | Studied politics at university. It influences his lyrical work and The Manics is well known as political band which often voicing social and political problem through song lyric. |

The Manics is famous for its critical lyrics on social issues. The band was founded in 1986 by Nicky Wire, James Dean Bradfield, and Sean More. The

lyrics of the songs are very thick with past events involving political issues. According to Peters (2020) The Manics tends to invite and lead listeners and fans to think for a moment about historical, political, religious, cultural and economic aspects by realizing the mistakes behind it. The critical lyrics are a form of reaction to various problems of power. His attitude is in line with what Nicky Wire said that politics can also be a means of entertainment. Implicitly he considers himself and the entire band obliged to reveal many veils of power with sarcastic songs and criticism to the public. That's what affects various works of song lyrics. one of them *T.E. Lawrence on A Bike*. From the song, The Manics focuses on criticizing the attitude of the British government which betrayed its promise to the Arab nation through the figure of T.E. Lawrence is also depressed over the government's attitude.

According to Castle (2007: p.132) Veaser explains that literary and non-literary continue to go hand in hand without being separated. The two kinds of texts influence or contradict each other. In other words, to prove it, the analysis is done by comparing literary and non-literary texts with parallel readings. In the lyrics of *T.E. Lawrence on A Bike* is clearly stated by The Manics by providing an illustration that all political fraud does not come from the position of T.E. Lawrence as officer. He is only limited to carrying out his duties, while political decisions are not in favor of the Arab will and himself. This is revealed in verse 3. This is closely related to the lyricist's response to the British decision in the Sykes-Picot Agreement. This lyrical verse as the data prove the representation of it;

POL/PB/THE MANICS' T.E. Lawrence on A Bike/V.3

There was never an original sin

No justification for the mess we're in

So much for the seven pillars of wisdom

Was it not enough of a war to win?

The anonymous hero where do we begin?

(The Manics' T.E. Lawrence on a Bike, Verse 3)

Intrinsically, this lyric describes the various sins of fatal mistake that is not purely caused by subordinates. However, apart from that, any sin or mistake cannot be justified at all. In line 3, the phrase *Seven Pillar of Wisdom* is mentioned which refers to the title of Lawrence's autobiography. Line 3 questions whether simply writing a book about everything that really happened in the war is enough to end the struggle. Then, line 4 reveals how many unknown heroes who have to be revealed to the public. This array is closely related to the event when Britain chose to ratify the Sykes-Picot Agreement with France regarding the status of the Arab peninsula after the World War I ended and the Ottomans were defeated.

Meanwhile, the context shows that Britain had previously promised the Arabs to fully support the Arab Revolt rebellion and recognize their independence at a later date. At the end of the war, relations with the Arabs were reversed, and the Sykes-Picot agreement was entered into (Barr, 2006). This is what makes the Arabs betrayed by the British. While, T.E. Lawrence from the beginning of the war participated fully in the Arab Revolt. He also sympathized a lot with the nation. At the end of the war T.E. Lawrence tried to defend the Arabs at the Paris Peace Conference table in 1919. In the end, Lawrence was

unable and he felt guilty for his failure. Although as a subordinate officer with the rank of Colonel, this defeat did not come from him, but a cunning political game that resulted in an injustice that tended to be irresistible.

Therefore, based on one the data example taken from The Manics on their lyric entitled *T.E. Lawrence On A Bike*, this study aims to reveals about the reality circumstance as the source of this song lyric emerged. To examine it, the research conveys New Historicism as the practical analysis on the song by examining the lyric itself and the other texts outside which have same containment of Arab Revolt historiography.

Before this research is made, here are several previous studies that have similarities. The first research on New Historicism was previously used by Taufiqurrohman, M (2019) with the title *Challenging the New Order's Communist Figures: A New Historicism Study on 'Penjagal Itu Telah Mati*. This research focuses on the topic of the New Order era depiction of communism which was opposed in one of his contemporary works entitled *Penjagal Itu Telah Mati* by Gunawan Budi Susanto with a New Historicism approach. Then, similar research was further investigated by Arsa, D (2020) entitled *Praktik Seksualitas Menyimpang Masyarakat Muslim-Minangkabau: Kajian Neo-Historisisme Terhadap Film Titian Serambut Dibelah Tujuh*. This research focuses on the representation of the practice of deviant sexuality in Minangkabau society in the film. The study was carried out by connecting the context of socio-cultural relations when the film was produced.

The other similar previous study found in Muhri (2021), Hartiningtyas, I (2021) and Safira F.E. (2021) with same New Historicism study. In Muhri, M

(2021) his research entitled *Pemaknaan Puisi 'Siti Surabaya' Karya F. Aziz Manna Pendekatan Neo-Historisisme*. This research was conducted by examining the semiotic and structural meanings of the work. The meaning of literary works influenced by historical aspects of Surabaya through the author's knowledge with the New Historicism approach. Hartiningtyas (2021) with the same approach in his thesis entitled *Asmara Berdarah Ken Arok Ken Dedes Karya Tjahyaningtyas Kajian New Historicism*. This study aims to find out the similarities in historical, cultural and mythological events between the novel and history books through a mimetic approach in New Historicism. Safira F.E. (2021) with the title *Sejarah Politik Timor Timur Dalam Novel 'Orang-Orang Oetimu' Karya Felix K. Nesi: Kajian New Historicism*. This article focuses on the study of the work by analyzing the parallel reading of New Historicism between the novel itself and non-literary texts surrounding East Timor's.

From the five studies above, there have been no research on the Arab Revolt Representation in War-Themed Songs. Thus, this gap is filled with this research with the title *Arab Revolt Representation In War-Themed Song (A New Historicism Analysis)*. The research topic is focused on Revolt Arab Representation on three selected rock songs. The analysis tool is used with a New Historicism approach. The research will be conducted using a parallel reading technique to describe how the text of song lyrics is formed from historical discourse. It also investigates the individual songwriters to find answers regarding the author's position in responding to the history of the Arab Revolt.

This research departs from the researcher's anxiety about the speculation toward Arab Revolt 1916-1918 history among Muslims. In general, this event is known as the beginning of the Arab region separation and the destruction of the Pan Arabism movement. Muslims tend to speculate positively on Ottoman rule over the Arab peninsula before World War I. This is because Muslims are seen as united under one banner of the Ottoman Empire. However, with the end of the Arab Revolt of 1916-1918, followed by the division of territory in the Sykes-Picot Agreement, Muslims until now view it negatively. Some view the incident as Zionist intervention from the figure T.E Lawrence, others speculate that the West does not want Islam to triumph again like the era of the 8th to 13th centuries. Thus, the presence of this study is to convey that the speculations circulating is not entirely true. As the example, The Manics who came from the west through their work also have their own point of view. Thus, this research is expected to enrich Arab Revolt's knowledge from the other side in the representation of the three bands. In addition, this kind of research is rarely carried out within the scope of the English Literature department of the Language and Culture Faculty, State Islamic University of Raden Mas Said Surakarta.

B. Limitation of Study

To prevent the discussion from being too lengthy, the researcher set research limitation. This research only focuses on examining the shape of the Representation of Arab Revolt historical events taken from war-themed songs with a New Historicism approach. Arab Revolt representation is the object of this research taken from war-themed songs. Theory analysis uses Stephen

Greenblatt's New Historicism. There are 13 war-themed songs as the primary data which represent the Arab Revolt historical event, namely the lyrics of songs released between 1985-2021. The 13 songs include Hombres G's *Lawrence of Arabia* (1985), Billy Joel's *We Didn't Start The Fire* and *Trapped in tRabzon Blues* (1989), Al Stewart's *A League of Notion* (1995), Running Wild's *The Ghost* (2002), Ted Leo's *Ballad of the Sin Eater* (2003), The Manics' *T.E. Lawrence on A Bike* (2013), Soulfly's *Fallen* (2013), Gun N Roses' *Riad N Bedouins* (2013), Sabaton's *Seven Pillars of Wisdom* (2019), Desert's *I Gave You A Kingdom* (2019), Gallows Hymn's *Sevan Pillared Worthy House* (2019), Domic's *Freedom Fighter* (2021). Meanwhile, secondary data was taken from the history book Arab Revolt from Murphy (2008) entitled *Arab Revolt 1916-18* and Maddy-Weitzman (2016) entitled *A Century of Arab Politics: From Arab Revolt to the Arab Springs* to support the analysis practice of *parallel reading* of Greenblatt's New Historicism.

C. Formulation of Problem

From the limitation above, the problem formulation can be concluded as below:

1. How does the authors view Arab Revolt 1916-1918 historical event based on their song?
2. What is the factor of war-themed songs represent Arab Revolt in their songs?
3. How the events of the Arab Revolt 1916-1918 are presented in selected war-themed song lyrics?

D. Objective of the Study

By considering the formulation problem, the researcher in this research will solve the limitation problem by:

1. To describe the author's view of the Arab Revolt 1914-1916 based on their lyric's tone and intention.
2. To reveal the reality network of the author's world in influencing his imaginative work.
3. To describe the way of each lyrics represents the Arab Revolt in war-themed selected songs

E. Benefits of the Study

Each research must contain both theoretical and practical benefit. Theoretical significance is associated to research benefit and contribution widely to science, while practical is related to benefits for learning and further research (Zaim, 2014). Based on this principle, Researcher states both kind of benefits below,

1. Theoretical Benefit

This research can provide about New Historicism theoretical works for those who want to know more about New Historicism applied to study. It makes wider study of New Historicism to popular literature. Thus, this research provides some depictions of reading history through song instead non-fiction text like History book. Furthermore, this research contributes to enlarge New Historicism.

2. Practical Benefit

Practically, this research can be used as reference in further research. It can contribute for same research with same theory, topics and object especially around English Letters Department or widely in Culture and Language Faculty of UIN Raden Mas Said Surakarta

F. Definition of Key Terms

Here is provided some key terms that mostly appear on this research.

1. Arab Revolt (1916-1918)

According to Murphy (2008) Arab Revolt is series arm conflict as part of World War I in Middle East between Arab-Hashemite backed by Great Britain against Ottoman Empire during 1916-1918.

2. War-Themed Songs

War-Themed songs refers to song that uses war and historical conflict into the theme. As part of literary text, the song has tendency to express thought from lyricist knowledge and reaction toward any particular past event (Machin, 2010).

3. Representation

Representation is understood as an effort to bring back reality of place, time, events, people, and others as real as possible into any form of expression (Culler, 1997).

4. New Historicism

According to Barry (2017) New Historicism is a term for practical analysis to both *literary* and *non-literary* text at the same time to reveals the history discourse.

CHAPTER II

LITERATURE REVIEW

In this chapter, all theory's definition, aspect and concept are stated clearly to strengthen further concept in analyzing research object. The basic constitution of research in this proposal taken form this chapter including the complete of Theoretical approach, Theory of topic and research object. Below some explanation of theoretical backgrounds consist of New Historicism, Arab Revolt, Three Songs.

A. Theoretical Background

1. New Historicism

In Bressler (2011) The formation of a culture comes from many elements, one of them is text. The text acts as a reflection of the culture, but in the other hand it also plays a role in conveying its historical response. Therefore, the position of the text is referred to as a social document. Like culture, history also comes from this complex element in which texts also play a role. This collection of networks is referred to as discourse. The formation of history comes from the battle, the struggle for the conditions of tug-of-war between the text and other elements. Therefore, the role in analyzing an era cannot be separated from the analysis of the relationship between the texts that form it.

New historicism focuses on historical studies in literary texts. By practicing it, it is necessary to analyze the reading between the text and its constituent discourses. Thus, the interpretation can be generated perfectly. This theory practically offers the study of literary works

through the comparison of the literary text itself with the discourses which shapes it, or referred to the *context*. In Barry (2017) the comparison between literary texts and non-literary texts is referred to as parallel reading, which is the reading of two types of texts that usually appear in the same period. According to Barry, In New Historicism, literature is not a *foreground* form of history as its *background*, but he admits that both are given the same portion in this parallel reading (2017:146). Giving equal portions between literary texts and non-literary texts is applied so that researchers can see whether the relationship between the two complements, forms and even opposes. This is the form of analysis of New Historicism.

2. Stephen Greenblatt's New Historicism

The *New Historicism* was introduced by Stephen Greenblatt in 1980. It was From Greenblatt's *Renaissance Self-Fashioning: From More to Shakespeare* and also research by Louis Montrose's essay *Eliza, Queene, of Shepherds* and *The Pastoral of power*. Those works contain an explanation of the focus of New Historicism studies, after that, further development, the theory of New Historicism had become a theory of literary criticism after Greenblatt's journal *Genre* Uses it as a literary approach (Bressler, 2011:184).

New Historicism presents to reacts the popularity of New Criticism domination on literature study and it also marginalizes the Old Historicism. It was appears in 1970's, while the New Criticism was popular from 1940's until 1960's (Tyson, 2006). According to New

Criticism point of view, there is no place for History approach on literary criticism. It rejects external element of literature to be on the study, including the literature correlation to past events around. Based on New Criticism, to understand a work is not bounded by time and place or timeless, it stands by itself or *self-sufficient* in the reality. The history position on this concept is put only on the background on literary work as its contents, not being considered as the focus on study. On this background, New Historicism appears to rejects the autonomous of literature within the change of times. According to Tyson (2006:291) New Historicism has its own perspective that literary work is emerged and shaped by the spirit of the time when it was made, it contradicts to New Criticism. A literary work has its own position as cultural artifacts where the interconnection of discourse plays role inside, also brings meaning based on past context. Text and the context influence to each other, both relations have become focus in New Historicism analysis.

Greenblatt's New Historicism follows and adopts several thoughts about discipline Michael Foucault's view in his thoughts contained in *Discipline and Punish*. In this view, Greenblatt focuses his studies in a modern society using control through discipline and subtle pressure instead of absolute and overt power. This view was adopted in New Historicism as the belief about the presence of subversion in a modern social and societal system where subversion would undermine order. Clifford Geertz's view in the discipline of anthropology, was also adopted by Greenblatt regarding the view of cultural artifacts. This view

believes that culture in a text runs and blends together with cultural practices and relationships that unite in its socio-historical context. Therefore, Brannigan (in Fathoni, 2013) the study of New Historicism is not seen as text and context or not literature and its history but is seen as literature in history.

Greenblatt absorbed the thoughts of the two figures, from Foucault, New Historicism absorbed the idea of power discourse and its implications for criticism in power and history which became known as the author and the history attached to it. From Geertz, New Historicism adopts a view of cultural textuality and the symbolic reality in it.

New Historicism is also present in refuting its previous practice theory, *Historicism*. Both of them find big differences when viewed from their respective views on the text. Historicism positions both hierarchically. The position of the Literary Text is on the object as it is. While the historical text acts only as a background. In other words, this hierarchical separation assumes that literature is the foreground, and historical texts are used as the background setting. Meanwhile, New Historicism positions the two types of text in equal. By giving equal portions between literary texts and historical texts, New Historicism presupposes literature in history, rather than literature and history (Barry, 2017:147).

Both differences can be seen from the view on the sustainability of the text. In Bressler (2011) Old Historicism in its practice assumes historical texts only acts as background of literary works with the

assumption that history is written objectively to the truth of a person, event, past condition to the assumption that it is continuous (p.182). Meanwhile, New Historicism rejects the continuity of historical texts and the veracity of historians in writing them. According to Barry (2017) it is only interested in the history represented in the text (p.147). The feelings, thoughts and intentions of the author are only attached to the author himself. while the feelings contained in the text are only limited to the text itself, not the reality or the soul. In other words, all his experiences that come before the reader are only words from the past to represent past experiences,

Therefore, the perspective of New Historicism and its predecessor, Historicism, towards the text becomes a clear distinction between the two. Therefore, it can be summarized that the differences include:

- a. *Between literary and non-literary texts.* Historicism uses it hierarchically while New Historicism uses it equally.
- b. *Assumptions on historical writing.* Historicism believes writers can write the truth of the past objectively while New Historicism assumes that each writer has subjective bias.
- c. *Sustainability of the text.* Historicism believes that the truth of the text from the author can continue over time. New Historicism rejects it with the assumption that all his writings are only representative texts of his era.

Literature, in the perspective of New Historicism, will never be neutral and autonomous, but will stand in a side, culture and the author's *self-esteem*. According to Arsa (2020) It is inseparable from reality, author's episteme, prevailing views from his life-time which include various discourses such as tradition, sociology, religion, politics and others. The same thing is also expressed by Bressler (in Taum, 2015) New Historicism uses the concept of a constructivist approach in viewing a reality because every historical text and literary work will always be subjective in terms of presenting a picture of the past that is dense with its personal bias. Thus, space and time factors play a role in printing the form of literary works. Then, according to the times, space and time will continue to change dynamically. Literary works also changed along with dynamic time. From that concept, New Historicism prioritizes literary analysis based on the historical context from where and when it was emerges.

The attachment of power structures in literature has been stated by Greenblatt in the opening of his essay Renaissance self-Fashioning, he stated "*the written word is consciously bound in certain communities, life situations, and power structures* (Greenblatt, 1980: 7). Literatures are the product which must be judged based on context of their respective times. Every writing does not have neutral position, it always sided with the power structure as have been stated by Montrose in his response to Pastoral Poetry as an intermediary for power networks. In his argument he emphasized that the symbol of social relations carried in pastoral poetry was to the Elizabethan era intrinsically contained power relations in order to strengthen

the church power at that time (Montrose in Veenser, 1994:88). The spirit of the times will kept to be contained in literature. According to those reasons, it will never be neutral and self-sufficient. Applying New Historicism to literature must be adapted to the context without forgetting sharp difference between literature and social life.

As theory practice, New Historicism has five considerations (Vesser, 2000):

- a. Every expressive action has relation to the praxis culture connection.
- b. Literary and non-literary texts circulate inseparably.
- c. There is no any discourse even fiction or factual, gives access to absolute truth.
- d. And couldn't change or expresses human essence without other alternative.

New Historicism assumes that every human expression always being bounded into praxis cultural connection and the era. Therefore, in examining by New Historicism, the study of literature will be evaluated based on particular era point of view when the literature did emerge. On the implementation, the review on literature involves non-literary text to judge and to go into how the expression depiction was implied inside text in the era. The expression itself is subjectively, but in pulling the similarity and expression meaning can be examined.

In literature, there are three assumption of New Historicism according to Myers (1989). Firstly, literary work has historical value, not only note from someone's expression. Literary work formed as socio-

cultural and should be connected into socio-culture which backgrounds it. New Historicism is not only concerns to time and space sequence. An event is examined as there is some complex events hidden, an event which is not occurred in a while. There may be some events in the background affected a literary work.

New Historicism introduces *parallel reading* practice by juxtaposing both between texts and the context of contemporary time and place. In Bressler (2011) New Historicism's methodology in analyzing a literary work is carried out by examining the story of the author's life, the surrounding social conditions, and texts that have similarities. According to Brannigan (1998), new historicist researchers use an analytical method by exchanging literary texts with various non-literary texts which have the same historical period. The two kinds of texts are compared with the aim of revealing a meaningful relationship between them. Among the non-literary texts include books, official and unofficial documents, diaries, journals, newspaper travel records, and others. This was done because the principle of New Historicism is the use of texts from other types of writing with the same treatment as literary texts in an effort to express the linguistic, cultural, social and political meanings of their time in more detail.

With the New Historicism approach to the analysis of a literary work, non-literary texts are needed, namely all types of information that relate to and influence its creation. According to Mahayana (In Syahfitri, 2019:93) there are several things that are considered for analysis, including;

- a. The selected text must be reliable.
- b. The language used in literary works still functions at a certain time and place.
- c. The writing of literary works cannot be separated from the situation and author condition, therefore an in-depth investigation of the individual author is needed about the entire career and the traces of his writing.
- d. The presence of a text is almost certainly influenced by previous texts.
- e. Literary works are believed to belong to their era.
- f. Literary works must be examined by placing them in accordance with traditions, conventions, and tendencies in determining their relationship with other similar texts.

Parallel Reading is New Historicism tool analysis. This technique is used by reading literature and non-literature text, as usual both are in the same period. According to Elmo (2015) in New Historicism, Society is considered as texts which they are affected to each other where the textual representation occurs. So, both, text and context have equal important position in New Historicism. It is assumed that every literary works is the production of era when it was emerged which inside consists of various textual representations based on particular place and time.

3. Arab Revolt 1916-1918

The Arab Revolts were confrontation and rebellion between Arab against the Ottoman Sultanate which began on June 10, 1916. This rebellion was part of the entire series of World War 1 in the 1914-1918 period. Arabs whose territories were under the rule of the Ottoman Islamic Sultanate

rebelled against the sultanate government which sided with the Central Alliance with the German Empire and the Austrian-Hungarian Empire. Besides the support of the Arabs who tended to side with the British and the Entente bloc, this rebellion was aimed at re-establishing the power of the Arab people over the land (Rogan, 2015).

It began when the authority of the Ottoman Islamic Caliphate's monarchy started to be weakened after the emergence of the Young Turks movement. The revolution of the Young Turks, which began in 1908-09, succeeded in occupying various important positions in the caliphate, such as the Ministry of Internal Affairs held by Talat Pasha, the Ministry of Defense held by Enver Pasha, the Ministry of Navy led by Mehmed Cemal Pasha (Murphy, 2008: 7). Thus, marked by the position of these important people, the running of the government bureaucracy was basically controlled by the *Committee of Union Progress*. While the Caliph Sultan Abdulhamit II was only used as a symbol of the caliph's power without holding the military power of the government. On the other hand, Arab leaders view the change in the bureaucracy as a change in government from the Ottoman Islamic Empire to a more nationalist Turkish Empire (2008:9). This made relations between the Turks and the Arabs begin to strangle. Previously the unity and unity between the two nations in one caliphate were united based on religious similarities, but since 1909 the Ottoman Islamic Empire tended to be nationalist increasingly.

"*The sick man of Europe*" since before the start of WW1, it became the nickname for the Ottoman Turkish Sultanate. Marked the loss of various

territories, marking the fact that at that time the military strength of the empire was fairly weak. various defeats suffered by the military during the 19th century (Eugene, 2015: 2). Egypt fell into British control; 1908, Bosnia-Herzegovina fell to the Austrian-Hungarian kingdom; 1911-12 Libya fell to Italy and the events of the First Balkan War of 1912 resulted in Macedonia's independence. By WW1, Turkey's military strength was weak, leaving behind the Arabian Peninsula. Despite this situation, as well as the lack of control in some areas, in the Arabian Peninsula various underground national movement groups emerged. this movement emerged in Syria, Mesopotamia, Palestine and Arabia. The emergence of an underground nationalist movement from the region ended with a resolute response from the Ottoman Empire in which several figures of the movement were arrested and executed under the pretext of underground rebellion. the purge of this group took place between 1914-1916.

In the southern Arab region, the response of the Arab people to the changes in the bureaucratic system of government of the Ottoman Empire also showed the same thing as their counterparts in the North. even disagreement with the government was exacerbated by the tax system which was felt to be detrimental to local tribes. in the southern Arab region, the control of Ottoman military power was relatively weak. This area is controlled by *Sheikh* or *Sharif* who embrace the Wahhabism sect. Abdul Aziz ibn Saud was an influential figure in this community group. Meanwhile, in the Hijaz Region, on the edge of the Red, one of the areas includes the Holy City of Mecca and Medina, which is the area that became

the center of the early emergence of Arab Revolt. Bani Hashim, the local tribe inhabiting this area, the Prophet Muhammad SAW was also born and came from here. a community figure, Syarif Husein bin Ali, became a prominent figure among the Hashimites in conveying the aspirations of the people around the Hijaz area (Faulkner, 2016: 158).

It can be concluded that, long before the Arab Revolt broke out, there were several political movements between the Ottomans and the Arabs. Within the Ottoman sphere, there was a movement of *The Young Turks* who wanted to restore the form of government from the Theocratic Caliphate to a nationalist style. This movement succeeded in replacing the government in the affairs of the armed forces. In addition, the change in style to nationalism gives a negative impression to the Arabs who still strongly adhere to the caliphate system. The people of Arab are still tied to the leadership of the caliph Abdulhamit II. However, seeing the behavior of these nationalists gives the impression that the caliph indirectly does not have power over all the emperors. One of the Arab leaders who was concerned about this came from the Sharif of Mecca, Hussein ibn Ali Hashemite. As the guardian of the holy city of Muslims, he was already disappointed with the powerlessness of the caliph in various political affairs. This is contrary to the tradition of leadership in Islam that he adheres to.

In addition to his reaction to the internal political changes of the Ottomans, Sharif Hussein ibn Ali also demanded some rights as an Islamic leader there. Titelbaum (in Abrar et al, 2020) there are three motivations of Syarif Husein demanding independence from the Ottomans for the Hejaz

plain. First, Syarif Hussein considered himself entitled to replace the government because of his icon as the leader of the city of Mecca, he was also a descendant of the prophet Muhammad. From this status he believes he is entitled to the legitimacy of independent leadership. Second, in the midst of the rise of Islamic revival, Syarif Hussein demanded all rights for Arabs over the entire territory of the Arab peninsula including political and economic demands. Third is the role of the Hijaz caravan in developing the region. More broadly, Syarif Hussein's efforts are to establish a government of, by, and for the Arabs themselves. Thus, if successful, then the Arabs can freely organize their own form of government under Sharif Hussein. It also includes various laws on foreign affairs, establishing relations with other countries, as well as exercising their autonomous rights in various political, economic, social and cultural aspects.

According to power number, Syarif Hussein had a lot of human resources to deal with the Ottoman force. Before the revolution broke out, Sharifian had soldiers scattered in several places. All military enclaves were led by the three sons of Syarif Hussein. Amir Ali ibn Husein was located in the north of Medina commanding as many as 8,000 Bedouin troops. On the east and northeast sides of Medina guarded Emir Abdullah ibn Hussein with a strength of 4,000 tribesmen. In the port city of Yanbu, this strategic city was guarded by the Emir Feysal ibn Hussein with a force of 8,000 tribesmen. All these forces lack the experience and tactical military plans (Johnson, 1982). Therefore, in terms of quality, they lost far when dealing with the Ottomans.

To carry out this plan, Sharif Hussein needed funds, weapons, and supplies. In Johnson (1982) the demand for independence means that he required military strength, financial and political support from other (p.194). To fulfil all of them, Sharif Hussein made alliance with British. From this decision, the alliance between Britain and Sharif Hussein began. In April 1914, Sharif Hussein sent his son, Emir Abdullah ibn Hussein to Cairo to negotiate aid support and alliances. He met with Sir Lord Henry Kitchener, the British High Commissar in Cairo and the entire military and political staff. The negotiations were met with the British. Arabs received support from the British to launch a rebellion and recognize the autonomous rights of the Sharifian Hijaz Kingdom under Sharif Hussein ibn Ali at a later date. Military aid throughout 1915 began to be sent from Cairo to Yanbu via the Red Sea.

For Britain, the start of an alliance with the Arabs provided a strategic advantage. When World War I broke out and the Ottomans were involved in siding with the central powers, there was a threat to British power in the Middle East, especially in Palestine and the Sinai Peninsula. After the experience of defeat at the *Siege of Kut* (29 April 1916), it was difficult for the British to imagine how to defeat the Ottomans in the Sinai Peninsula. The threat of Ottoman power became even more evident when Abdulhamit II would declare *jihad* for Muslims everywhere. The legitimacy of the Ottoman caliphate is still a big influence for Muslims. The British power would suffer far more if the entire Muslim Ummah, especially in the Middle East, fought them. However, with this offer of alliance by Syarif

Hussein of Mecca, the British hoped to weaken the legitimacy of the Ottoman statement of jihad (Rougan, 2015).

In Abrar, *et al* (2020) the position of the Sharif of Mecca seemed like a tool for the British to defeat the Ottomans. In the next period, it was common for British to be *two-faced*. On the one hand, Britain met the needs of the war during the Arab Revolt after the Abdullah-Kitchen treaty of 1914; on the other hand, there was also the intention of Britain to defeat the Ottomans and at the same time control the former territories, including the Arabian Plain. British political intentions became clearer when the Sykes-Picot Agreement was made in February 1916 and ratified three months later without Syarif Hussein's knowledge. The agreement was also made without involving Arab aspirations.

The Sykes-Picot Agreement outlines an agreement between France and Britain in dividing Arab territories after the Ottomans defeated. The name of this agreement is taken from the names of the diplomats of the two countries, Sir Mark Sykes from England and Francois Georges-Picot from France. In this agreement it was stipulated that France would mandate Syria and Lebanon, Britain would get Iraq and Jordan, while Palestine would be under international control. It was very contrary to the agreement between the Arab-British. Arab spearheaded by Sharif Hussein ibn Ali Hashemite wants self-determination for the Arab nation and the entire region. This means that the Arabs under the Hashemite family will fully control the entire Arab region such as the Hejaz, the Arabian Peninsula, to the Mesopotamian. This agreement is later seen as a controversy (Murphy, 2008: 28).

Meanwhile, after the reinforcement had been, Syarif Hussein had already technical support, namely the supply line for aid from the Allies through the Red Sea. Nicole (2002:14) The Royal Navy and the Italian Navy have taken control of the Red Sea in 1916, based in Eritrea. Both were Allied members. So, if the uprising did break out, the logistical support for Syaif Hussein would have been fulfilled. This made Sharif Hussein Hashemite confident that he could start an armed rebellion against the Ottomans soon.

Early in the morning, 10 June 1916, Syarif Husein bin Ali declared starting a rebellion by firing his rifle into the air as a sign of the start of the Arab Revolt. this action was followed by the flying of the revolt flag. Not long ago, a city battle broke out between the rebels and the Ottoman army for days. on the Turkish side, it has 1,200 soldiers in the city struggling to quell the rebellion while waiting for help from Medina. It had managed to encircle the rebel forces in the city, but was also successfully thwarted by the rebels with bigger weapons. The state of rebellion lasted until July after British Colloial forces from Egypt arrived in Mecca. soon these troops stormed the fortress of Jiyad where the garrison of the Ottoman Army had last stood. until finally the last unit of Ottoman soldiers surrendered on 9 July 1916. The arrival of British troops from Egypt also brought reinforcements in the form of a large number of weapons, among others; 5 artillery guns, 8000 rifles and ammunition (Murphy, 2008:33).

After Arab Revolt broke out, material aid such as weapons, food and ammunition immediately arrived through the Red Sea. After those successes, the allies began to land at the port of Jeddah. Allied powers,

especially Britain and France, began to enter the Arab peninsula. The Allies brought various military aids. Arab rebels began to be armed and reorganized later under the leadership of Ali al Misri. The British militaries under Colonel Wilson and the French under Bremond each armed the Arabs and established their representative bases in the coastal cities. The progress of the uprising in October 1916 also formed a new World War I front in the Middle East (Murphy, 2008: p.41). By the end of the year, the two countries' Regular Volunteer forces would face off against 12 Ottoman infantry battalions and their auxiliaries on the new Front. Meanwhile, for Syarif Hussein al Hashemite, he received the title as King of the Arabs and received legitimacy from both countries.

The success of the early stages of Revolt required the Allies and Hashemite to maintain the continuation of the war. The Allies along with the Hashemite found themselves confronted by the arrival of 12 battalions of the reorganized Ottoman army. British Commander appointed T.E. Lawrence, a spy officer at the Arab Bureau. The capability of Thomas Edward Lawrence was deemed quite necessary in a situation of continuation of the war. He is not seen as a war strategist, but T.E. Lawrence against the Arab world was the reason British Commander needed him (Rogan, 2015). His knowledge of the local Arab community is expected to TE Lawrence can act as a spy to provide vital intelligence information for the Allies against the Ottoman forces as well as the Arab army itself.

T. E. Lawrence is known for his expertise and experience in the Arab World. He is a scholar of history in archeology from Oxford University in

Egypt. In addition, he is known as a writer, translator and geographer. His abilities in other fields are from being a diplomat to an officer, he is an expert in guerrilla strategy (Korda, 2010). T.E Lawrence came from Jeddah and traveled overland from the city of Rabegh to meet Sharif Hussein Hashemite in Hamra. During the Arab Revolt he served as military advisor to Sharif Hussein Hashemite after being personally appointed by Sharif's son, Faysal in December 1916. A new position for T.E. Lawrence gave England and Hashemite an advantage. As military adviser, T.E. Lawrence has access to intervention with his capabilities in military strategy for the Hashemite Arab army. In addition, his knowledge in the field of orientalism as well as knowing the character and culture of the Arabs made it easy for Arabs to accept themselves. From this position, the next T.E. Lawrence had a significant role in determining the course of war strategy during the Arab Revolt.

During the war, T.E. Lawrence took part directly in various raids. Known as a master of guerrilla tactics, the attacks he led were dominated by acts of sabotage and enemy ambushes. With rebels, he held sabotage aimed at the Ottoman railway lines that spanned the Hejaz and various stopover stations and pedestrian rail bridges. Also as intelligence officer tasked with gathering information on the front lines, T.E. Lawrence disguises himself as an Arab tribe usually by wearing typical clothes in the form of a turban and other attributes. Rogan (2015:306) In accordance with the orders of Prince Faisal Hashemite, the provision of Arabic clothing for him is intended so that the warriors really feel the orders of T.E. Lawrence as their leader and

could freely roam freely without spreading the sensation when wearing the uniform of a British officer.

While he had a central role in Arab Revolt, T.E. Lawrence basically only sat as Military adviser to Emir Feysal ibn Hussein. The thing that makes his name always known as a central figure is due to his brilliant tactical ideas. Examples of brilliant ideas from T.E. Lawrence during the Arab Revolt war was a strategy railroad attack (Railway Campaign) that had overwhelmed the Ottomans. In Leach (2006) almost all of Emir Feysal ibn Hussein's strategic decisions came from the advice of T.E. Lawrence. At one point even T.E. Lawrence allowed his opinion to be debated among the Arab leaders as if his ideas were theirs.

Tarver (In Abrar et al, 2020:12) Not only as a military adviser, T.E. Lawrence was able to lead the irregular army of the Bedouins in war. One of the victories he achieved from this action was the seizure of the city of Damascus. T.E. Lawrence and Bedouin soldiers were deployed to protect the rear wing of the British army led by General Edmund Allenby to attack Palestine and Syria. Thanks to this work, the British managed to seize the city of Damascus from Ottoman rule.

The Arab Revolt ended in victory on the part of the Arabs and their allies, but the plans of the Sharifian dynasty to build an Arab autonomous state had to be dashed. The interests of the Allies took precedence over the Sharifian ideals and the Arabs built a caliphate from the Arabs themselves. Syarif Hussein has prepared his two sons, Amir Ali bin Hussein as the emir

of the holy city of Mecca and Faisal bin Hussein's ambition to become King of Syria. Britain and France in addition to forging friendships with Sharif Hussein Hashemite, both also had military ties to Hashemite rivals, namely the emir Abdul Aziz Ibn Saud, king of Nejd. Ibn Saud had also supported and supplied British interests in the Middle East during the war. The hostilities of the two caravans, Hashemite and Saud were ignored. Barr (2006:256) For the British, how to defeat the Ottomans in Arabia was much more important. Forging a relationship with both the Hashemite and the Saud could ensure a definite defeat for the Ottomans. For England, the preparation of the final victory can be determined between England and France and gave birth to the Sykes-Picot agreement.

4. Arab Revolt War-Themed Songs

The major events in history are often used as song themes. The lyricists use historical-war stories of past into their lyrics as a source of inspiration. War-themed songs often highlight the various values of the event itself. Most war songs highlight the theme of Heroism based on the history of the figures involved in the event. Then there is also a song as a critical expression of the lyricist in the form of a lawsuit against past events. The war-themed song is always represented from the point of view of the songwriter.

According to Backer (In Machin, 2010) From a sociological perspective, music with the theme of certain events is part of art that not only brings creativity, but also represents a common agreement and definition of the same social space. In other words, music comes from a

social group that has the same identity. The presence of music plays a role as a tool in conveying their identity and experience to the public. From that view, it can be concluded that music basically represents many things from a community group or nation. Not only limited to creativity and beauty that is displayed, but also includes certain events experienced by the group or as a reaction to external events.

Song lyrics store the deepest meaning instead of the meaning stated in the lyric verse. Physically, the lyric verse only shows the emotional feelings of the lyricist to the listener. However, if explored in depth, the creation of lyrics is closely tied to certain times, places, and ideas (Machin, 2010: p.3) In other words, a song with the theme of social events that displays its outer meaning has close ties to the context when the song was created. . Thus, its creation can be influenced by various kinds of external atmosphere either experienced by the lyricist or the lyricist's response to a phenomenon far from himself. It can be concluded, various contexts outside the song work affect the music lyrics.

Meanwhile, not only individuals, the experiences also come from groups of people, races, nations, to certain countries. If it comes from a certain community group, then the experience becomes major event that gets the attention of people outside that group. Attention to an event within a certain period of time is immediately represented in various forms of text discourse. It is listed in newspapers, magazines, news, to various kinds of writings and discussions about the events experienced in the form of language. The more attention to it, the more scattered texts represent the

incident. From these texts what will produce a "discourse" that spreads to various language, cultural, political, historical and other material practices according to their meaning (Stubb, 1983). One of the events that often experience this process is the event of war. Meanwhile, popular songs, as well as their role as texts, often represent war as the theme of the lyrics. As a result of the struggle for knowledge, music also plays a role in communicating discourse, along with identity, values, and actions (Machin, 2010: p.77).

Rock music genre in terms of lyrics displays more social issues, including the theme of the past war. This is caused by the influence of place, time, and certain ideas (2010: p.3). In the lyrics of rock songs and other similar genres, there are many themes of heroism, war, sacrifice, mythology, to fiction. That theme is combined with his signature loud music and is closely related to noise. In Weinstein (2000), the theme of war is considered suitable to be associated with commotion, loud noises, explosions and destruction as well as the character of songs and music in Rock or Heavy Metal.

The war-themed song was also created as a form of critical message from the lyricist for publication. In Peter (2020) this critical expression is part of the art of song which is basically intended for certain political conditions. The message in the song is conveyed through the theme of past events.

The genre of the song that often displays the theme of the history of war is Rock and its derivatives. In the lyrics of the Rock and Heavy Metal

genre songs that are usually created by certain bands, they raise many themes of heroism, war, sacrifice, courage and tragedy from the past. These themes are packaged into a song combined with his signature music so that it feels more emotional. The theme of war is considered suitable to be associated with commotion, loud noises, explosions and destruction as well as the character of songs and music in Rock or Heavy Metal (Weinstein, 2000). In certain cases, rock bands sometimes use historical themed songs as a critical expression of the band to a past event (Mathijs, 2020). They generally represent a past event in the expression of song lyrics. They also call themselves a political band. Their songs are dominated by many social events that are packed into the lyrics. The researcher found that many bands came from the genres of Heavy Metal, Alternative Rock, and Folk-Rock which often used an event as the theme of the song and also as an expression of it.

The historical theme which represents in popular songs is the Arab Revolt 1916-1918. The representation is done in the form of song lyrics showing many sides of the event. this is due to the band's different point of view on it. In the popular song, Arab Revolt is highlighted in the heroic history of the character, T.E. Lawrence. In addition, there are also many who highlight critical evaluations of the political problems of their time. Meanwhile in historical narratives, the Arab Revolt is known as a heroic rebellion between the victory of tribal forces against trained regular soldiers. This event is still popular and well known. Due to general knowledge of such events, material practices related to them have also emerged, such as

song lyrics, movies, games, and even currency coins, all of which are rooted in the heroic story of T.E. Lawrence in the Arab Revolution of 1916-1918.

Meanwhile, many bands and singers have focused their careers on singing historical themes. They combine instrumentation skills and historical themes in the lyrics into creative works. This is in accordance with the goals of the heavy metal genre which always emphasizes social problems theme they encounter, including historical narratives. Heavy metal is not only always associated with rebel, chaos, commotion, sadism, and satanism; but broader than that, such as love, war, heroism and other themes that promote a sense of enthusiasm (Weinstein, 2000). Bands with the exact characteristics of this song are found in the songs of Sabaton, Desert, Running Wild, Gallows Hymn, Domics, and Gun N' Roses. Meanwhile, similar characteristics also come from musicians and bands in the Alternative Rock and Folk rock genres. Those who often pour history into their songs from this genre include The Manics, Al Stewart (musician), Billy Joel (musician), and Hombres G. The bands and musicians mentioned earlier have many historical themed songs that they have created both in album, single or LP.

Their efforts to represent history cannot be separated from the history and aspirations of the individual or the band. Some of them in the form of bands make history as a unique identity value of the group, and even play an active role in teaching history to audiences based on their abilities, such as from the theme of lyrics, albums to entertainment channels. The history of Arab Revolt is no exception, which is often represented in the

form of song lyric themes. Below is a description of the background of the bands and their songs with the theme of Arab Revolt. This explanation illustrates how the identity, ideals and commitment of the band focuses itself in representing historical constructions in its songs.

Below are those band that often use Historical fact and social circumstances into their songs. They mostly consist of Band group including it members and several of them come from singer and songwriter;

a. Sabaton's *Seven Pillars of Wisdom*

Sabaton is known as a heavy metal band that always carries the theme of war in its song lyrics. They always release themed albums around World War I and II and heroic stories of the past in every single song. The band was founded in 1999 by Par Sundstorm and Joakim Broden. Sabaton founded first in Falun, Sweden. Now, the band consists of five members; Joakim Broden as vocalist, Par Sundstorm as bassist, Christ Rorland and Tommy Johansson as guitarists, and Thomas van Dahl as drummer. Now Sabaton has won many fans from all over the world and won the highest album rate nomination and won prestigious awards and nominations.

Sabaton band was formed from a small band that didn't have much development until it become *The Big Four*. At its inception, Sabaton first finished and released its first album called *Metalizer* under the Underground Symphony label in 2002. At that time, the band's development had been sluggish without significant development during the 2002-2003 period. Their popularity began to rise when they released

the album *Primo Victoria* in 2005. This album focused on war-themed songs and past history, this idea came from Par Sundstorm himself. From that year on, the band began to focus on themes of war songs, historical conflict, and heroism. Later, these themes became the band's identity apart from being power-metallars from *Primo Victoria* to their last album 'The Great War' (2009). Until now they have consistently made war history issues into their songs, especially about World War I and II.

Sabatón is also actively involved in popularizing history to the public. It is not only popularizing historical themes in songs, they also released the YouTube channel *Sabatón History* on December 7, 2019. This launch channel is a collaboration between Sabatón and multimedia historians from Sweden, Indy Neidel and Timeghost (<https://www.nuclearblast.com/>). Sabatón History was formed to discuss the stories behind the songs both in terms of themes, historical background to technical matters such as the behind the scene of making a video clip. At the beginning of its launch, Sabatón History won 30,000 subscribers and has now increased to 314,000 subscribers.

In creating a song lyric, Sabatón does not place the historical theme as the main goal. The most important thing before history, Sabatón prioritizes the quality of music and its derivatives, then chooses a suitable topic. Sabatón wants them to remain known as power-metallars, rather than storytellers. Therefore, they still prioritize the musical aspect as the primary goal and the history as a secondary goal, as Par said in his interview (<https://heavymusichq.com/>). In line with Par, Broden the

vocalist said that the topic of history has a position in giving the impression of emotional language, then in his performance the story and the music go together even though sometimes the topic of the story determines the composition of the music.

One of the songs entitled *Seven Pillars of Wisdom* carries the theme of T.E. Lawrence's Heroism in the 1916-1918 Arab Revolt. Sabaton described T.E. Lawrence as a brave battlefield hero and a true leader. On a mission deployed to Arabia, T.E. Lawrence helped rebels liberate Arab lands from Ottoman rule. The figure of T.E. Lawrence was also revealed to have the advantage of being able to mingle with the Arabs and fight together on the battlefield. Another advantage was conveyed that the figure was very skilled in war strategy, this was expressed by the various successes of the missions he carried out in Tafilah, Medina and Damascus and destroyed the Ottoman railroads. For his expertise in the Arab world as well as his combat abilities, T.E. Lawrence gave the spirit of influence for the Arabs to rise up against the Ottomans so that his name was remembered by them.

Another side of T.E. Lawrence's heroism, this song expresses disillusionment with the outcome of the war. The end of the war was not in favor of the Arabs. The song *Seven Pillars of Wisdom* reveals that what has happened is a betrayal of a promise. T.E. Lawrence and the Arabs fought to build a Pan-Arab state for all the Arabs there, but the areas that had been officially liberated were not liberated and were given directly to the Arabs themselves. The trust that had been obtained from

the Arabs seemed to have disappeared, but T.E. Lawrence continued to defend the rights of the Arabs themselves at the negotiating table after he returned to his hometown.

b. Desert's *I Gave You A Kingdom*

Desert is an Israeli traditional metal band founded in 2002 by guitarist Max Shafranski. Its members consist of 9 personnel including Max the founder as guitarist, Oleg Aryutkin as Keyboardist, Sergei Nemichenister as guitarist II, bassist Sergei Dmitrisk, drummer Zohar Telor and vocalist Alexei Raymar. The band Desert was labeled as power-metal based on the style of the song lyrics they carried. Overall there are three kinds of genre styles that they play, including dark metal, traditional metal and progressive metal. But, generally they are known only as a power metal band.

The band Desert creates songs that cannot be separated from historical themes. The majority of the lyrical themes of the songs are taken from the themes of legend/mythology, fiction and history. The theme is also taken from literature and video games as a source of inspiration. Oleg Aryutkin in his interview revealed that the process of creating song lyrics was carried out through two processes, namely through an agreement where the lyrics made by Oleg and Max were approved by all band members and through a computer to match vocal lines, drum parts and other instruments, therefore all members contributed to experience, creativity and soul for the music (Virmakari, 2018). The album *Star of Delusive Hopes* is an example of the

contributions of all the band members. When Oleg and Max decided on the theme of the album about Freedom, then both of them determined each theme of each track's lyrics. Therefore, the album *Star of Delusive Hopes* (2011) was released with the theme of freedom. The track lyrics in it also carry themes about Girdano Bruno, Jean of Arc, Defenses of Massada and others.

One of the recently released albums *Soul of Wanderers* (2022) is one of the results of the work of the inspirational process of all members. This album was released in Revisited form on February 28, 2022 and was recorded, mixed and mastered by Oleg Aryutkin himself at Desert Studio, Israel. One of the songs from this album is entitled *I Gave You A Kingdom*. With a duration of 03:04 minutes, this song tells a portrait and depiction of TE Lawrence's struggle to fight with the Arabs against the Turkish Army in the Arab Revolt.

c. Running Wild's *The Ghost*

Running Wild is a heavy-metal band from Germany, founded in 1976. At the beginning of its formation, the band's name was Granite Hearts but changed to its current name. Founded by Rolf Kaspek with the other members like Uwe Bendig, Michael Hoffmann and Jörg Schwarz in Hamburg, Germany. From the beginning until now, only Rolf has survived from the initial members of the band formed amidst the many new members coming and going. Rolf also wrote many of the song lyrics for Running Wild's growth

Running Wild is famous as one of the Heavy Metal Bands that often releases war-themed albums. Rolf, as the main writer of song lyrics, sees various past events from another perspective. In his interview, specifically for World War I, Rolf judged that the narratives made in popular writings including those at school were different from actual events during the war. The songs he wrote from those events were used to counter that bias (<http://www.running-wild.de>). From his interview, the founder is of the view that the theme of war is not meant to be limited to the war itself, but more than that, to provide another perspective.

Albums released in 1988-1992 contained many themes of past events. Among them are *Port Royal*, *Death or Glory*, *Pile of Skulls* which are taken from stories of past pirates such as Calico Jack Rackham, Klaus Störtebeker or the little-known Henry Jennings. Running Wild also features other subjects such as the War of the Roses, the battle of Waterloo and the colonization of a new world by the Conquistadors. In looking at the historical narration that he uses in his songs, Rolf relies on inspiration other than him. As in the interview, Rolf takes another point of view as opposed to most narratives. His interview with Eldefors (2005) revealed that Rolf ensured that he did not merely treat an event as entertainment, but also took a firm point of view and had responsible reasons to present it to the public.

One historical event is represented in the form of a song entitled *The Ghost*. This song reveals the historical background of the Arab Revolt during World War I. In this song, Running Wild describes the

action of a knight on horseback defeating his enemy in the Arab desert. The beginning of the lyrics reveals the early life of the knight born in England. then he joined the army but was rejected and finally chose to study in the field of archaeology. The opportunity to become a soldier came when he was in Kharkamish and had the opportunity to take part in the battle to defend the Suez-canal from the Turkish army. Then he chose to join the Arab tribes and establish relations with King Faisal ahead of the Turks and from their friendship they liberated Aqaba from the siege. The knight fought with the burning passion that is characteristic of desert people. They fought on horses through the desert storm until victory without limit was passed.

d. Gallows Hymn's *Seven Pillared Worthy House*

Gallows Hymn, formerly Empyrean, was formed in 2017 in Washington. The band was founded by the vocalist, George Miller. Gallows Hymn consists of 4 personnel namely Miller as vocalist, Nicholas Sevpak as guitarist, Zach Hornung as guitarist, and Matt Howe as drummer. The name change from Empyrean to Gallows Hymn was made in late 2018 following the release of their first new album *The Gathering Storm* in 2019. The new band then followed up on their second album *The Age of Decadence* in 2020.

In writing the album, Gallows Hymn brings together historical stories from the past which are summarized into the album's theme. *The Gathering Storm* is an album conveying the theme of wanting to be free to determine one's own nation. then from that theme, the songs sung are

themed around the efforts of the Mayans in the 16th century to fight the Spanish and the Arab Revolt against the Ottomans in the 20th century.

One of the Gallows Hymn's historical songs tells of the figure of T.E. Lawrence entitled *Seven Pillared Worthy House*. The song expresses T.E.'s inner desire. Lawrence liberated the Arab nation from Ottoman hegemony through a series of wars in the Arab Revolt. He has deep intentions and is willing to jump right into the battlefield. However, political will forced him to betray his own promise and the Arab nation he helped. Until finally suffering from guilt at the end of the war.

e. *Domic's Freedom Fighter*

Domics is a solo band formed by Paulo Domic. The band was formed in 2017 in Santiago, Chile. The band Domic focuses its unit on historical lyrical themes. For Paulo Domic, the founder, the band was founded as the fulfillment of his electric artistic motivation. They present rock music and songs in a different style throughout each decade of their work (www.deezer.com). In making songs, Domic tries to mix songs that are inspired by past rock songs like the 1970s, trying to keep them sounding relevant.

Despite being an indie solo band, Domic creates relevant lyrics with a historical theme. One of the songs entitled *Freedom Fighter*. The song expresses the efforts of T.E. Lawrence and his Arab allies broke into battle against the Ottomans in the Arab peninsula. Heroically it finally succeeded with the ingenuity of T.E. Lawrence himself.

f. Gun N' Roses' *Riad N Bedouins*

Gun N' Roses is a rock band founded in Los Angeles in 1985. The band members consist of Axl Rose as vocalist, Slash as Guitarist, Izzy Stradlin as rhythm guitarist, Duff McKagan as bassist, Steven Adler as Drummer. Currently, its members consist of Rose, Slash, McKagan, and several new members such as Richard Fortus as guitarist, Frank Ferrer as drummer, Dizzy Reed and Melissa Reese as keyboardist.

Like previous rock bands, Gun N' Roses' has focused on social conditions, ideology and world history. Axl Rose, the vocalist, said that his album releases are always aggressive rock. Political themes are interesting to be used as theme songs (Loder, 1999). Axl Rose said that with that theme, the song felt different. One of them is titled *Riad N Bedouins*. The song is included in the *Chinese Democracy* album released in 2008. *Riad N Bedouin's* song competes with ideological themes, especially the issue of Chinese democracy which Axl thinks is interesting to discuss.

The song *Riad N Bedouin* tells the story of a typical Bedouin life. Gun N Roses revealed that one of the Arab tribes has a distinctive life, that is, likes to fight, is good at riding and dares to die on the battlefield. They are tough in the desert and anyone who fights with them will surely meet their destiny. However, the skills and way of life of the Bedouins are not in line with today's conditions. When modern war threatens their land, much of its skill, arsenal, will and courage are in vain fought for the

territory lost in the events of the 1916-1918 Arab Revolt. They do not have the political power and diplomatic bargaining power to face big countries. Until finally their struggle was in vain.

g. The Manics' *T.E. Lawrence on A Bike*

Manic Street Preachers are a British rock group from South Wales formed in 1986 by James Dean Bradfield, Nicky Wire and Sean More. The origin of the band's name is taken from The Manics after the founders previously named it *Betty Blue*, *Manic Street Preacher* is taken from the name of a tramp who called themselves that way. Manic Street Preacher consists of James Dean Bradfield as vocalist and guitarist, Nicky Wire as bassist, Sean More as drums, and Flicker as rhythm guitarist. Flicker left the band two years later.

The Manic, its former name, became one of the popular bands in the 90s but its development started in 1991. The mini album *New Art Riot* was released in 1990 and was accompanied by two singles *Montown Junk* and *You Love Us* in early 1991. During that time, The Manic's branding created the slogan *4 Real* is synonymous with that band's identity. The *4 Real* slogan is also engraved in James Dean's tattoo on his arm. His popularity increased when the slogan *4 Real* on James' tattoo was considered by the media as a response to Steve Lamacq who questioned the band's authenticity. Rumors in the press grew stronger by suggesting that the founder was mentally unstable, James Dean. With a series of disputes along with the development of his new album coloring the advancement of The Manic in the early 1991 period.

The Manics are notorious for having suffered a series of internal problems. much of it was caused by James himself. While Nicky Wire got polemic for his stage commentary on Michael Stripe from REM who died of AIDS. Richey himself was in a lot of trouble in his personal habits, full of alcohol and anorexia which got progressively worse. Jame also suffered from prolonged depression, culminating during a concert incident in Thailand when James was desperate to cut his own chest using a knife given to him by the audience. In 1994, he was rushed to a private clinic because it was indicated that he was suffering from a mental illness. The album *The Hoy Bible* reflected James' mental state in it, the album received considerable critical acclaim in the late summer of 1994. After that The Manics appeared as a Trio without Richy James. But the problem came again to James, he disappeared suddenly in the apartment leaving his passport and ATM card. A week later his car was found at Svern Bridge on the outskirts of Bristol. The police said that he had died. Struck by the incident, The Manics resumed their career as a Trio without the band's founder.

The Manics' songs are synonymous with socio-political issues. Most of the song lyrics are based on historical elements and write about figures related to political points of view. Some listeners suggested that even Richy Edwards' disappearance had something to do with his harsh song criticism of the government. In Peters (2020), each Manic Street preacher song implicitly persuades listeners to think and imagine all aspects of historical, religious, cultural and economic structures that have

been formed through the representation of various ideas and cultural phenomena and events around listeners. The Manics is here to criticize various contexts in which it appears like other popular music.

One of the songs that met with social criticism was entitled *T.E. Lawrence On a Bike*. This song carries the theme of social criticism against the government's neglect of the results of T.E. Lawrence's service. The Manics in this song expresses the futile struggle of the character after World War I. Unappreciated and unacknowledged, the results of his struggle in the war were politicized by the authorities so that the purpose of T.E. Lawrence's service seemed to have no value. However, he didn't let it. He fought for what had been the initial ideals of the rulers and T.E. Lawrence himself for the Arabs. T.E. Lawrence fought for freedom and recognition of independence in the hands of the Arabs at the negotiating table until the end of his life.

h. Al Stewart's *League of Notion*

Al Stewart is a musician from Scotland. His real name is Alastair Ian Stewart, born September 5, 1945. He is a folk-rock singer and songwriter. Al Stewart with his genre and songs were popular in the 1960s during the *British Folk Revival* era between the 60s and 70s. He is also famous for his ability and skill in combining folk-rock music with folklore-themed lyrics and historical events. His career took off in the 1960s at a time when the growing British Rock Revival phenomenon became popular in the 1960s which gave birth to consumer tastes for folk-rock songs. In the midst of that era, Stewart stood as an important

figure in developing the history of folk-rock music. He has also collaborated with John Lennon and Paul Simon and Bruce Woodley of The Seeker (Burgess, 2009).

Meanwhile, during Al Stewart's early career, British Rock Revival was popular in the 1960-1970s. In Trowse (2006) this phenomenon was marked by the development of the British suburban environment of his time. The development of the industrial economy gave birth to several layers of social class. The emergence of this condition affected the entertainment tastes of the people which were later divided according to the tastes of the class of society. One of them is the taste for Folk-rock songs. Both of these genres were born from the authenticity of British folk songs and the popularity of rock in the global sphere. In addition, the condition of class people influences the presentation of songs to be increasingly aimed at showing class affiliation. As Brocken (in Trowse, 2006) Folk and Rock merged into a new genre as market tastes for the middle class. Al Stewart was born out of this situation. For this reason, many of his songs are inspired by historical facts as the typical Folk-Rock genre that he carries.

Al Stewart is most widely known for his platinum hit albums *Year of the Cat* (1976) and *The Passages*. Both albums received positive reviews. Many critics judge the songs to be placed into the old-world realm. Besides that, he also wrote many songs around historical events, this is Al Stewart's identity throughout his career. Stewart composed many songs as well as a series of novels about life in Europe during the world

wars. In Graham (1995) revealed that the legacy of history presented by Stewart through songs can refresh the memory of various events that he presented innocently on the *Year of the Cat* album.

One of the tracks in the album *Year of The Cat* entitled *League of Notion*. The song carries the theme of the state of the world after World War I ended. The lyrics mention various events after the war agreement. The lyrics of the song begin with a description of Europe according to the Treaty of Versailles and the winning nations gather to discuss a *puzzle* of distributing pies to them according to the agreement. Then the 3rd stanza presents the figure of Lawrence of Arabia who is trying to convey the aspirations of the Arabs at the negotiating table, but the aspirations are ignored and there is no time to finish them. while in the 4th and 5th stanzas it is revealed that the division of territory for the victors of the war begins. The 6th stanza reveals the incident when the US president Woodrow Wilson submitted a 14 point agreement to the League of Nations and the 7th stanza reveals the issue of the agreement which echoes without forgetting to annex natural resources in the form of petroleum. the 8th line reveals how the writer does not understand the agreement, he feels now under it while the agreement is not really understood by the masses.

i. Billy Joel's *We Didn't Start The Fire*

Billy Joel is an American composer, pianist, singer and songwriter. he was born on May 9, 1949 in New York, USA. His early career in music began when he joined Echoes but left three years later

due to Hassels problems, signing a contract with United Artists Records for the albums *The Hassels* and *The Honor of the Wolf*. He disagreed with the group's partnership with United Artist Record. Then he formed the duo Atilla with the Drummer, Jon Small. The duo produced an album titled *Self*, but the promotion was not optimal. This work by Atilla became popular thanks to the broadcast of Captain Jack on the radio, becoming an *underground* hit. Columbia Records learned of this and immediately looked for Joel to be brought to California. Joel entered into a long-term contract. His career was increasingly successful under the stage name *The Piano Man* won the *US Top 30* single in 1973.

In Larkin (2011) During his career, Billy Joel has the principle of not bowing to the market and protest reactions are expressed through songs. Joel is a figure of a musician who does not want to submit to the demands of commercial material by the record company. Despite his principles, he nevertheless enjoyed the wealth and popularity of the albums *Streetlife Serenade* and *Turnstile*. His wealth grew further when the popularity of his next released album *The Stranger* surpassed *Over The Trouble Water* by Simon and Garfunkel. Joel also won the Grammy Awards in *Song of the Year* for the song entitled *Just The Way You Are*, this song became a romantic standard symbol in 1978. His uncontroversial figure was lost when the album *The Nylon Curtain* was released. he displayed the tone of protest depicted in the songs *Allentown* and *Goodnight Saigon* in 1979. He continued to work, producing song lyrics about the problem of human sins throughout 1984 through the

album *The Innocent Man* especially in the song *Tell her About It* became no. 1 in the US.

Billy Joel continues to work on producing singles and occasionally winning hits to keep him in the top positions in the pop world. The release of the singles *You're only Human*, *Modern Woan* and *A Matter of Trust* made him in the *Top 10* hits in the US. he topped the US charts in 1989 with another single *We didn't Start The Fire*, and in 1993 with *River of Dreams*. in 1990 before he won the Grammy Awards for the category *Grammy's Living Legends Award* in the academic field, in the following year he also won an honorary doctorate at Fairfeld University, Connecticut.

B. Previous Study

Researcher have chosen several previous studies. The first is taken form Arif Mashudi (2018) with the thesis title *Discrimination Against Ahmadiyah Congregation In West Nusa Tenggara In Okky Madasari's The Outcast: A New Historicism Approach*. This research focuses on the topic of discrimination against Ahmadiyah followers which is represented in Okky Madasari's *The Outcast*. This study in theory and practice uses a New Historicism approach with a *parallel reading* technique. The focus of the analysis is done by examining the forms of discrimination and how the author views the event. The final finding of this research is that it was found in the novel that the Ahmadiyah group received discrimination in the form of verbal and physical violence. This group also suffers from discrimination from individuals and institutions as well as from the Ahmadi group itself. This finding proves that Okky Madasari's *The Outcast* has

a connection with historical facts. The position of the novelist on this phenomenon is found to be defending the Ahmadiyya minority as victims of human rights.

The second research came from Affandi, C.M. (2018) with the article title *Reinterpretasi Peristiwa Sejarah Dan Tokoh Kartosoewirjo Dalam Kumpulan Puisi 'Kematian Kecil Kartosoewirjo Karya Triyanto Triwikromo: Kajian New Historicism*. This study shows how the author reinterprets the history of Kartosoewirjo with his own views based on the text dialogue between his poetry and historical discourse texts. The approach is carried out with the study of New Historicism by juxtaposing literary and non-literary texts. The findings of this study show that Triyanto Triwikromo tried to present a new perspective on the figure of Kartosoewirjo through the collection of poems *Kematian Kecil Kartosoewirjo*. the writer presents another side of the historical figure in the narration of historical discourse which states that he is a rebel.

The third research which has same theory is Pratheebaa, E (2020) entitled *New Historicism in The Selected Poems of Stephen Gill and Mahmoud Darwish*. The object of this research is the work of Gill and Darwish by using a comparison approach between poetic themes and social issues related to them. This study found that the authors, Gill and Dawish, conveyed the facts of the world and tried to call for world peace by condemning various kinds of violence that occurred between Israel and Palestine.

The fourth research came from Ita Rodiah (2019) with the article title *New Historicism: kajian Sejarah Dalam Karya Imajinatif 'Ukruj Minha Ya Mal'un Saddam Hussein*. Research studies are carried out through New

Historicism with the aim of revealing the hidden cultural, social, political, economic, and political forces in his work. The research findings are in the form of many profound symbols that represent the extrinsic elements of literature as Saddam Hussein's creative response to his country.

The fifth research came from Nurul Abrar, *et al* (2020) with the article title *Literature Review of the British Role during The Arab Revolt (1916-1918)*. This research focuses on reviewing texts related to the British role during the Arab Revolt from primary and secondary sources. The result is a grouping of four aspects consisting of Chronology of the breakup of the Arab Revolt, British-Sharif Hussein Relations and British diplomats in other regions. This study also found that the independence of the Hijaz was not only an initiative of Arab leaders, but also supported by the interests of western countries, especially the British.

The five previous studies contributed to researcher in terms of theory and topics. Research from Arif Mashudi (2018) helps researcher in compiling ways to search and analyze data using New Historicism theory. Therefore, the research from Arif Mashudi (2018) is similar to this study in terms of research methods. In research from Affandi, C.M. (2018) helps researcher in understanding the theory of New Historicism which is applied to the analysis of historical discourse on literary works and their authors. Then, Ita Rodiah (2019) assists researcher in understanding the way New Historicism analyzes individual writers of imaginative works who are influenced by various forces of discourse. Previous research that contributed to the preparation of this thesis also came from Nurul Abrar, *et al* (2020) in terms of research topics. In Abrar, *et al* (2020) clearly

explained the Arab Revolt events, it helps researcher see clearly the way the Arab Revolt form in historiography. The five previous studies have similarities in theory and topics that indirectly help the preparation of this research.

Researcher finds a topic gap that has not been studied before. No researcher have used the New Historicism analysis of the war-themed songs. Previous research only used the theory of new Historicism which was applied to literary works such as novels and poetry. The difference between this research and previous research lies in the research topic, which is the theme of representing the event Arab Revolt in the song. This study also has a difference, namely that there has been no previous research that has raised song analysis from the point of view of New Historicism.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the methodology used in this study is described. The methodology discussed includes the research approach, data collection, measurement, collection, validation and analysis methods used. All methods are described in this chapter.

A. Research Design

This research is qualitative type. It is chosen because this research focuses on an in-depth understanding of literary works. In Moeloeng (2007) Qualitative research is a form of research effort in describing a phenomenon in a structured manner. In other words, this type of research focuses on understanding, explaining and interpreting that can be accounted for according to the rules of a phenomenon. Thus, this study seeks to describe in depth the Arab Revolt Representation from selected war-themed song lyrics because it is dense with historical constructions in it.

Theoretically, this research was conducted using the theory of New Historicism. Literature according to New Historicism is inseparable from historical and political praxis. New Historicism uses the parallel reading method by linking literary texts (song lyrics) with non-literary texts in the same measure. In the first part, this study discusses the Arab Revolt Historical Narrative and how it affects the public's perception of the event, Second, the study seeks to highlight how it is represented in war-themed song lyrics, and finally how the songwriter views the event through his work. The three objectives were carried

out using qualitative descriptive techniques to provide an in-depth understanding.

B. Data and Data Source

In this research, there are two kinds of data, primary and secondary. Primary data is main data which is conducted directly through observation method while secondary is refers to non-literary evidence in various type of documents to provide the analysis (McNeill and Chapman, 1985). According to Raco (2010) qualitative research data can be in the form of physical data, one of which is text. So, both secondary and primary data, in qualitative research, physical data is used which can later show the meaning needed in the research.

In compiling this study, researchers used every fact and information around 13 selected war-themed songs as primary data. The 13 songs include Hombres G's *Lawrence of Arabia* (1985), Billy Joel's *We Didn't Start The Fire and Trapped in Trabzon Blues* (1989), Al Stewart's *A League of Notion* (1995), Running Wild's *The Ghost* (2002), Ted Leo's *Ballad of the Sin Eater* (2003), The Manics' *T.E. Lawrence on A Bike* (2013), Soulfly's *Fallen* (2013), Gun N Roses' *Riad N Bedouins* (2013), Sabaton's *Seven Pillars of Wisdom* (2019), Desert's *I Gave You A Kingdom* (2019), Gallows Hymn's *Sevan Pillared Worthy House* (2019), Domic's *Freedom Fighter* (2021). While the data used is the lyrics of the 13 songs and any information form Lyricist background. The data is in the form of sentences put together in the form of lyric verses obtained from the singer's official website or from the internet.

Then, the researcher uses discourse, knowledge and information about the Arab Revolt event as secondary data. Information about the Arab Revolt is taken from various sources of news writings, history books and journals that talk about the same thing. The book used to study the information on the event was mainly taken from Murphy (2008) entitled *Arab Revolt 1916-18* published by Osprey Publishing and Weitzman (2016) entitled *A Century of Arab Politics from The Arab Revolt to The Arab Spring* published by Rowman-Littlefield Inc. Meanwhile, these secondary data is in the form of information around the Arab Revolt incident.

C. Research Instruments

Research instrument is a tool used in collecting and analyzing data. There are two types of research instruments, namely the main and the supporting instrument. The main instrument is a research tool that acts as collecting and analyzing data. Meanwhile, the supporting instrument acts to support main instrument's role.

In this study, the researcher acts as both data collector and analyzer. Therefore, the main instrument is the researcher himself. According to Nugrahani (2014) researchers in qualitative research can act as both data collectors and analyzers. In other words, the researcher as main instrument is only relying on his expertise in the research. Meanwhile, the supporting instruments for this research consisted of electronic writing tools consisting of notepad and laptop. The two supporting instruments were used by researchers to collect data from the internet using a laptop and analyze data in a notepad.

D. Data Collection Technique

Observation is data collecting technique by noting information object from everything the researcher has testified by listening, feeling, seeing then described as objective as can (Gulo, 2002). Researchers collect data through note taking to sort out the required data. *Note-taking* itself is a note during data collection which includes a description of the physical condition of the object (Muswazi and Nhamo, 2013). Therefore, in this study, there are several steps taken by researchers in data collection, including:

1. Collecting the chosen track song lyric
2. Reading carefully to the selected song lyric
3. Analyze each verse of song with Intrinsic-Extrinsic element
4. Dividing the lyric's verse into three aspect of Arab Revolt History
5. Analyzing the history of Arab Revolt from secondary data
6. Classifying data
7. Coding the data, as for the code:

(1)HIST/ARW/SABATON'S/*Seven Pillars of Wisdom*/V.4

Table 1.1: Code Abbreviation explanation

| Mark | Meaning |
|-------------|---|
| (1) | The data number |
| HIST | <i>Historical</i> , Data representation classification |
| ARW | <i>Arab Revolt Warfare</i> , Historical Representation content according to lyric |

| | |
|------------------------------------|--------------------|
| SABATON | Band/Singer's name |
| <i>Seven Pillars of Wisdom</i> | Song title |

E. Data Validation Technique

Data validation basically is a procedure to ensure the feasibility and credibility of data. According to Eisner (In Creswell, 2007) validation is applied in several ways, namely *structural corroboration*, which combines data from various different techniques to support or refute existing interpretations; *concentual validation*, which is to collect various other opinions to ensure data consistency; and *referential adequacy*, which is accepting criticism for existing references. this is done so that the data becomes credible (Lincoln and Guba in Creswell, 2007) therefore validation efforts to ensure that the data can be confirmed to be valid through testing in the form of flexibility and data consistency, testing involving theory, participants, other forms of research objects, and practitioners of own field.

One of the data validation techniques is being validated by an expert who is good at their own field. The expert works to review objectively to the entire research project through his observations of the entire process from data collection techniques until conclusions of research. All of them are audited by independent expert. According Creswell (2014:252) the expert will ensure the accuracy of the data, the relationship between the research question and the data,

and audit the level of the researcher's analytical ability through the results of data interpretation.

To check the credibility and consistency of the data, this study uses the Expert to validate the data. The researcher asked to ask an expert, namely a literature lecturer at UIN Surakarta and a literary researcher, Winarti, S.Hum., M.A., Expertise validation was chosen because the technique is effective and suitable for qualitative-descriptive research in this literature review. In addition, validation from the expert will objectively assess the entire research process.

F. Data Analysis Technique

According to Sugiyono (2013) Data analysis is a combination of all forms of data taken from various results of collection techniques put together and then arranged in categories, according to their respective patterns, then sorted and drawn conclusions.

In the process of data analysis, researcher uses Miles and Hubermann model technique. This analysis process consists of three steps, namely '*data reduction, data display and conclusion*' (Miles and Hubermann in Sugiyono, 2013). Each of the three steps is detailed as follows (2013, p.247-253);

1. Data Reduction

Data reduction means selecting, sorting and grouping based on the categories needed in the research.

2. Data Display

After the reduction process, the data is displayed in the form of a brief description. In qualitative research, data is presented in a narrative explanation.

3. Conclusion

After the data being given a description, conclusions are drawn. These findings are described in the form of text.

Based on the step above, the data analysis of this research done by the steps above;

1. Data Reduction

This was done after all the Arab Revolt war-themed song lyrics collected and immediately reduced into three classification based on the Arab Revolt historical events, including the verse lyrics about *Arab Revolt Warfare*, *T.E. Lawrence Portrayal*, and *Political Betrayal*.

2. Data Display

After Data Reduction, each of the three classified lyrical verses was given a brief explanation by intrinsic-extrinsic element analysis and parallel reading according to New Historicism. The data is displayed in narrative form

3. Conclusion

After the lyric verses have been analyzed, the data is given a conclusion according to the objectives of this study.

CHAPTER IV

FINDING AND DISCUSSION

This chapter includes explanations and research findings and discussions. Each will be placed in a separate sub-chapter. The explanation in question is the result of the applied research methods used in this thesis. In other words, the discussion is carried out based on the method that has been determined as in the previous chapter. While the findings are the conclusions drawn from the explanation.

A. Finding

This sub chapter provides data finding and the analysis. This research aims to find out the Arab Revolt representation in selected war-themed songs. The research findings are provided for three objectives. *First*, the explanation of lyricist point of view toward the Arab Revolt historical event based on tone and intention in their songs. *Second*, the explanation of songs relation to network of material practice as the Factor of selected songs represent Arab Revolt 1916-1918. *Third*, the form of Arab Revolt 1916-1918 represented in the 13 selected war-themed song lyrics.

1. Author's Point of View toward the Arab Revolt 1916-1918 Based on Their own Song

this sub-chapter discusses about the view and attitude of each author toward the Arab Revolt 1916-1918 historical event based on their expressions in their songs. The analysis is done by analyzing the lyric inner structure of Tone and Intention. From Tone, the lyricist's emotional reaction

is indicated clearly, and from Intention, the lyricist's view of the Arab Revolt event can be concluded.

As in literary writing, the author has absolute power over the views he presents in his writing. So, in other words, the author has the right to determine the position of his views in representing a historical event through his work. Same notion to New Historicism principle, according to Budianta (in Syahfitri, 2019), in principle, New Historicism does not view that literary writers are collided with cultural determinism, but they are active in questioning the existing culture or even suing it (p.93). Thus, this sub-chapter will apply how the songwriter chooses his active position in viewing the history of the Arab Revolt events in his chosen song. In addition, to find out, the researcher uses the extrinsic as the tool analysis to the lyric verses in seeking answers from the aspect of the theme and tone of the author regarding his views on the Arab Revolt 1916-1918. The tone aspect is used to find out how the author's attitude towards the object of the song is (Perrine, 1977: p.151) In addition, there are also 13 song titles and each band or singer will be analyzed one by one in one sub-section of each chapter.

In analyzing the author's intention to Arab Revolt in each song, the researcher found two findings of the kind of author's attitude tendency, namely:

- a. Arab Revolt as the Heroic Event. This category means that the lyricist views the historical events of the Arab Revolt only from a heroic perspective. Their representation of Arab Revolt tends to sing about the heroic fighter, and focusing on T.E. Lawrence portrayal.

- b. Arab Revolt as Political Betrayal. The lyricists besides representing the Arab Revolt, they also conveying the incident from another point of view by blaming the political actor behind conspiracy between Britain and France.

The two kinds of attitudes were obtained by researchers from the analysis of tone and intention towards the 19 war themed songs. Songs that viewed at Arab Revolt as Heroic Event are occupied by Desert's *I Gave You A Kingdom*, Running Wild's *The Ghost* and Domic's *Freedom Fighter*. While the song that looks at Arab Revolt as Political Betrayal is occupied by Sabaton's *Seven Pillars of Wisdom*, The Manics' *T.E. Lawrence on a Bike*, Al Stewart's *League of Nations*, Billy Joel's *We didn't Start the Fire*, Gallows Hymn's *Seven Pillared Worthy House*, and Soulfly's *Fallen*.

To clarify the findings, the researcher will describe the analysis of tone and intention for each of the two attitudes into a table. The analysis is also carried out by providing of the way New Historicism views the lyricist's attitude towards both views.

- a. Arab Revolt as the Heroic Event

In the principles of New Historicism, no author is in a neutral position. According to Greenblatt (in Balkaya, 2014) in the midst of various biases in authorship, being neutral is the author's decision to support official political rules. Therefore, the meaning of pro-neutral here does not mean purely neutral without any partisanship. Instead, New Historicism views neutrality as a form of support for the authorities by the author in his work. The discourse that influenced the

work of Pro-neutral came from the dominant ruler. Meanwhile, in this study, two views were obtained from the 9 selected songs. The first view views the Arab Revolt as the scene of a heroic event by T.E. Lawrence with Arab Soldiers.

Meanwhile, the lyricist's view of the Arab Revolt 1916-1918 event as a heroic event is the songwriter's position which only represents the event as a heroic event, heroism, and glorification of the success of the Arab Army assisted by the British in defeating the Ottomans from the Middle East. The songs that fall into this category are as follows below:

Table 2.1: Lyricists assume Arab Revolt as Heroic Event

| No | Song Title | Tone | Intention |
|----|--------------------------------------|------------------------------|---|
| 1. | Desert's <i>I Gave You A Kingdom</i> | Arab Revolt as heroic battle | Showing T.E. Lawrence's sacrifice and charisma in the Arab Revolt |
| 2. | Running Wild's <i>The Ghost</i> | Arab Revolt as heroic battle | Showing T.E. Lawrence's brave charge against Ottoman |
| 3. | Domic's <i>Freedom Fighter</i> | Arab Revolt as heroic battle | Conveying T.E. Lawrence with Bedouin |

| | | | |
|----|--|------------------------------|--|
| | | | tribe side by side struggled against enemy |
| 4. | Hombres G's <i>Lawrence of Arabia</i> | Arab Revolt as heroic battle | Assuming himself can pass desert like Lawrence |

Below is the further explanation to the lyricist's point of view on the Arab Revolt events in the song;

1) Desert's *I Gave You a Kingdom*

The representation of the Arab Revolt 1916-1918 in Desert's I Gave You A Kingdom is depicted in a heroic and sacrificial manner from the figure of I which represents of T.E. Lawrence. The lyricist of this song views the event as dominated by heroic actions. It only provides an aspect of the context of the relationship between T.E. Lawrence with King Hussein bin Ali and Feisal ibn Hussein Hashemite. This is reinforced by the researcher's findings using the analysis of Extrinsic Elements of Theme, feeling, tone and intention applied to this song.

Desert's I Gave You A Kingdom song lyric as a whole raise the theme of devotion to I character. This song tells of me being in the Arabian desert carrying out his service to the king to re-establish the royal throne in that region. My figure is revealed not to be from that kingdom, but has the promise of freeing land for the kingdom he serves. His service was carried out by uniting tribal communities who were

being divided to ignite a revolt to seize the city of Damascus, an area that was under colonial rule. I character is pure with his true desire to serve the king and learn about the local culture.

Desert's innate tone in the lyrics contains a patriotic attitude. This attitude includes being willing to sacrifice, loyal to the king, selfless, freeing the colony, and daring to prove his courage to the world. The poet as the I shows readers and listeners courage and loyalty. His courage was proven that I could contribute to the king's liberation of his kingdom's land, promised the king could reign again, and dared to sacrifice time and energy in battle. While loyalty is described that all his dedication is not aimed at taking advantage of himself.

2) Running Wild's *The Ghost*

In *The Ghost* tells the heroism of T.E. Lawrence. this song reveals the historical figure of T.E. Lawrence fought bravely with Arab warriors. he fought with horses in the desert to liberate Arabia from the Ottomans. Then also reveal the efforts of T.E. Lawrence brought the independence that the treaty failed to achieve. The focus of this song only tells how the beginning of Lawrence's career to his role in the Arab Revolt battle.

Songwriter as in *The Ghost* views T.E. Lawrence as a heroic hero is also tragic. The character is told to have a high intellect until he is finally accepted as a military officer. However, the high idealism he harbored in his career resulted in disaster. Until the end of the story, the character's life ends tragically. In addition, the author describes the

characterization of T.E. Lawrence as a western figure who fully sympathizes with the Middle Eastern nation, this also makes him an unhappy ending.

Running Wild's *The Ghost* represents the Arab Revolt through a portrait of T.E. Lawrence. From the songwriter's efforts to describe his life, it can be concluded that The Host viewed the event as a place for a heroic battle waged by the natives against foreign rulers. In addition, from the political aspect, *The Ghost* also displays an unwanted ending in the event in the form of a failure of independence, through a portrait of T.E. Lawrence.

3) Domic's *Freedom Fighter*

In *Freedom Fighter* lyric carry the theme of Bedouin rebels' efforts to expel the Ottoman army from Arabia. The rebellion was carried out as a result of the decline of the Arabs under the rule of the Ottoman Turks. They then rose to fight with the horses and courage typical of the Bedouins. The theme of the song also conveys the songwriter's imaginative instructions on how the rebels should do so that their dream of independence can be fulfilled.

Domic, through this song, views the Arab Revolt event as a heroic event but also includes the songwriter's orders. Domic views the Bedouins, the dominant tribe that fought in the Arab Revolt of 1916-1918, as brave, fighters and tough enough to overthrow the Turkish army they were fighting. However, due to ignorance about the politics behind the battle, their independence was taken by other countries.

Domic's intention is represented in the lyrics that express the author's call not to easily believe in political people.

From the analysis of themes and tones, it is concluded that the Arab Revolt 1916-1918 Representation prioritizes the heroic aspects of the struggle of the Arabs and T.E. Lawrence in terms of their resistance to the Ottoman invaders. All three songs tend to emphasize the brave side of the rebels that T.E. Lawrence until finally managed to win. The song *Desert's I Gave You A Kingdom* only highlights the heroism of the first-person point of view character in rebuilding a lost kingdom. From the lyrics, the kingdom which is a representation of the Hashemite caravan is implicitly unable to re-establish without the help of the British through the *I* character who is none other than T.E. Lawrence. Then, in Running Wild's *The Ghost* emphasizes the heroic struggle and courage of T.E. Lawrence and his cavalry in an attack on the Ottoman army. Meanwhile, Domic's *Freedom Fighter* only mentions the historical narrative as it is. In addition to conveying the heroism of the Arab rebels, he also revealed the cause of the failure of their independence through the lyrics of the command.

b. Arab Revolt Event as Political Betrayal

In Bressler (2011) text as a discourse activity is an arena for fighting ideas brought by writers and institutions (p.191). With this understanding, the presence of the text can act as a resistance to previously accepted discourse ideas. Meanwhile, for this study, the role of the text in representing the Arab Revolt Event as a Justification for Betrayal is the finding texts that have a different point of view in viewing

the Arab Revolt event. Researchers found 6 out of 13 songs that view the Arab Revolt as a Betrayal Justification. The 6 songs include; Sabaton's Seven Pillars of Wisdom, The Manic's T.E. Lawrence on A Bike, Al Stewart's League of Notion, Billy Joel's We didn't Start the Fire, Gallows Hymn's Seven Pillared Worthy House, and Soulfly's Fallen.

This table shows the lyricists intention in their song. From the intention, the researcher uses it as a consideration of how each lyricist views the Arab Revolt event through his song. Meanwhile, context is the fact that the song's output is represented by the lyricist in the lyrics.

Table 2.2: Lyricist assumes Arab Revolt as Political Betrayal

| No | Song Title | Tone | Intention |
|----|--|--|--|
| 1. | Sabaton's <i>Seven Pillars of Wisdom</i> | Arab Revolt as Heroic and Political Betrayal | Showing heroic sacrifice of Arab and T.E. Lawrence in Arab Revolt and their failed attempt to gain Independence |
| 2. | The Manics' <i>T.E. Lawrence on a Bike</i> | Arab Revolt as political Betrayal | Depicting Lawrence's depression story and Britain political deception toward Arab independence after the war ended |

| | | | |
|----|--|---|--|
| 3. | Al Stewart's <i>League of Nations</i> | Arab Revolt as political betrayal | Telling of how the powerful nation can fulfill their interest through League of Nation after World War 1 |
| 4. | Billy Joel's <i>We Didn't Start The Fire</i> | Arab Revolt as Political Betrayal | Persuading the listener to reflect about everything happened was not wanted by people |
| 5. | Gallows Hymn's <i>Seven Pillared Worthy House</i> | Views Arab Revolt as political betrayal and field of conspiracy | Conveying the depiction of Arab Revolt and the deception after war |
| 6. | Soulfly's <i>Fallen</i> | Arab Revolt as worthless war | Showing how war affects a nation forever |
| 7. | Gun N' Roses' <i>Riad N' Bedouin</i> | Arab Revolt as political betrayal | Depicting Bedouin tribe's spirit of war but do not have any ability to fight in the political way |

Below is the following further explain the lyricist's point of view on the Arab Revolt events in the song:

1) Sabaton's *Seven Pillars of Wisdom*

Sabaton's *Seven Pillars of Wisdom* song theme shows TE Lawrence's heroism in the Arab Revolt 1916-1918. Sabaton reveals the figure of TE Lawrence as a brave battlefield hero as well as a true leader. On a mission deployed to Arabia, TE Lawrence helps rebels liberate Arab lands from Ottoman rule. The figure of TE Lawrence was also revealed to have the advantage of being able to blend in with the Arabs and fight together on the battlefield. Another advantage is conveyed that the figure is very skilled in war strategy, this is expressed by the various successes of the missions he carried out in Tafilah, Medina and Damascus and destroying the Ottoman railroads. For his expertise in the Arab world as well as his combat abilities, TE Lawrence gave an inspiring influence for the Arabs to rise up against the Ottomans until his name was remembered by them.

Another side of T.E. Lawrence's heroism, this song expresses disappointment with the outcome of the war. The end of the war didn't accommodate the Arabs interest. *Seven Pillars of Wisdom* reveals that what has happened is a betrayal of a promise. T.E. Lawrence and the Arabs fought to build a Pan Arab state for all Arabs there, but the territories that had been officially liberated were

not liberated and were given directly to the Arabs themselves. The trust that had been gained from the Arabs seemed to have disappeared, but TE Lawrence continued to defend the rights of the Arabs themselves at the negotiating table after he returned to his hometown.

Through this song, Sabaton views the Arab Revolt events patriotically and disappointedly. The lyrics express the struggle, passion, and admiration of the figure of TE Lawrence, but on the other hand, Sabaton expresses the paradox of the overall tone of the lyrics through the phrase Who is this struggle for? By questioning the essence of TE Lawrence's struggle with the Arabs, the patriotic tone is more focused on the character, while the concern tone is focused on events after the war was won.

2) The Manics' *T.E. Lawrence on a Bike*

T.E. Lawrence On A Bike carries the theme of social criticism of the government's neglect of the results of TE Lawrence's service. The Manics in this song expresses the futile struggle of the character after World War I. Unappreciated and not recognized, the results of his struggle in the war were politicized by the authorities so that the goals of TE Lawrence's dedication seemed worthless. However, he didn't let it go. He fought for what had been the initial ideals of the ruler and TE Lawrence himself towards the Arabs. TE Lawrence fought for freedom and recognition of independence in the hands of the Arabs at the negotiating table until the end of his life.

Through T.E. Lawrence on a Bike, The Manics sees the Arab Revolt as the result of a devious British conspiracy. This view is conveyed through a portrait of T.E. Lawrence after the end of the war. The default tone in T.E. Lawrence On A Bike is a tone to satirize the government's attitude. The satire begins by asking the reader's and listeners' feelings when they are betrayed. Then a satire tone was conveyed by expressing the government's attitude as if to justify their negligent act, which is actually the songwriter's view that there is no justification for that decision.

3) Al Stewart's *League of Notion*

Al Stewart's League of Notions brings the theme of the world's state after World War I had ended. In the lyrics mentioned various events and covenants after the war. Starting from Versailles, the agreement that discussed the cost of war compensation to new borders, then the aspirations of the Middle East people who were ignored to the division of the colony as a result of war booty and exploitation of new natural resources for the new colony.

In League of Notion, Al Stewart's views on the Arab Revolt are also implied. The end of the agreement, when Lawrence of Arabia tried to convey his aspirations but was ignored, he saw as the complexity of the political affairs of the big countries at that time. At the end of the war, there was no room for Arab independence. The big countries took over the colonies in other form, namely a

mandate that was also fundamentally different from what was intended in the independence plan.

4) Billy Joel's *We Didn't Start The Fire*

The song *We didn't Start the Fire* contains many keywords of events in the world. The lyrics of the song contain many events of war or armed conflict, political decisions, human tragedies, and others from the 1920s to 1980s. The entire lyric verse only mentions a bunch of keywords that happened without even a complete expression. However, in the chorus of the song, it can be ascertained that Billy Joel from *We didn't Start the Fire* meant. One of the verses mentions Lawrence of Arabia, British Battlemania, which clearly refers to the character T.E. Lawrence. In the chorus of the song, the songwriter reveals that all the incidents mentioned in the 1920s to 1980s were not caused or triggered by ordinary people, and some were even against it. In other words, all political events have nothing to do with the people but the consequences are borne by them.

This song carries the theme of people's ignorance of the essence of all events in the 1920-1980s period. Through the song *We didn't Start the Fire*, Billy Joel brought the awareness that the entire population basically does not cause much chaos in this world. Everything he mentions in the song is the result of political decisions that are not carefully considered, but the impact is felt by the people in the midst of their ignorance.

One of the events he alluded to was the Arab Revolt 1916-1918 which was represented by the word Lawrence of Arabia. When combined with the theme of the song, Billy Joel clearly sees it as the fruit of the ignorance of Arab fighters in achieving independence. The Arabs who have great enthusiasm, but do not know enough how to fight for it internationally politically have been violated by the British who wanted new territory through their acts of conspiracy. With the ignorance of the Arabs about it, the Arabs found that their country was still under British rule after the Ottomans left Arabia.

5) Gallows Hymn's *Seven Pillared Worthy House*

Seven Pillared Worthy House tells the series story of desert revolts that rise up against the Ottomans. For their courage and enthusiasm, they managed to win at the beginning and achieve success in every fight. In the name of the holy city, the spirit of liberation for their future is willing to take up arms, cross the desert to sacrifice their lives. But they got a false promise in the form of an independence offer which was ultimately betrayed. Hope for the future collapses again and there is nothing to be proud of in the future.

Gallows Hymn through this song directly conveys his views on the Arab Revolt situation. He looked at it from two sides, namely the first side in terms of the heroism of the Arab rebels; while the other side is betrayal of other nations in offering the independence. The Arab Revolt events for Gallows Hymn are a collection of heroic

events from a nation that has a desire to be free from the hegemony of its invaders. However, other nations who were more cunning through this event were used as a confirmation of new power by deceiving the Arabs through false offers. Everything that happens cannot be justified for a country.

6) Soufly's *Fallen*

In *Fallen*, Soufly brings an anti-war theme. Through this song, the author reveals the impact of war on all mankind. War is said to be the trigger for the destruction and end of civilization. Anyone can die because of this incident. In addition, the song reveals a further impact on the physical and mental state. This song carries with it that theme.

Soufly sees any kind of war should not happen. As he viewed the Arab Revolt, wars did not end as some people wished. The fall of victims and material losses as a reason to stop all types of armed conflict. Therefore, it is more important to fight for life. If that happens, then the innocent people who bear it all.

7) Gun N' Roses' *Riad N' Bedouin*

This song theme reveals a description of the Arab Nomadic tribes, the Bedouins, who are known to be barbaric and warlike. War cannot be separated from their lives. but their fighting ability is useless if they fight for independence through political struggle. The only thing they know is a tradition that has been passed down from generation to generation.

Gun N' Roses views their fighting traditions as irrelevant. In the 2nd verse lyric, it is clear that the lyricist has said that they cannot win the war. The lyricist seemed to let go of his responsibility after telling that. This implies that the lyricist had a distrustful view of the Arab efforts to fight for their freedom during the revolt. From this point of view, the Arab Revolt for the Arabs was simply unwinnable and easy to betray.

Through *Riad N' Bedouins*, the lyricist aims to convey this Arabic tradition to the public. From the lyrics, Bedouin is clearly described as a tough tribe and has good adaptations in the middle of the desert. It is part of their life. Their ability in physical warfare cannot be underestimated.

Both kinds of Lyricist's point of view to Arab Revolt events are implied in each of their war-themed songs. Arab Revolt as Heroic event was delivered through the representation of T.E. Lawrence with Arab warriors dedication and brave sacrifice in defeating the Ottomans. The dominant tone obtained is the Lyricist view of the heroism of T.E. Lawrence as an ideal officer who is willing to risk his life in the middle of the desert. In New Historicism, this attitude toward the Arab Revolt as a Heroic Event is the neutral attitude from the author. In other words, New Historicism assumes that every neutrality basically supports and imitates the construction of the dominant discourse, in this case historical discourse. Therefore, the song with this view focuses more on the meaning of struggle in a positive way.

Meanwhile, the lyricist's view of the Arab Revolt as Political Betrayal has its own character. The war-themed song with this point of view focuses more on political conspiracy event like the Sykes-Picot Agreement and the portrait of the Paris Peace Conference in 1919. The view of Arab Revolt as Political Betrayal is also represented by T.E. Lawrence figure when he was suffered from depression after failing to bring his Arab friends to achieve their dream of the independence. New Historicism assumes this as an evaluative attitude and a lyricist's lawsuit to the Arab Revolt 1916-1918. New Historicism recognizes that lyric writing does not necessarily imitate existing material. Lyrics and other types of literature have the ability to establish new construction that can change the direction of meaning to the reader or listener. Therefore, the view of the Arab Revolt as Political Betrayal is the opposite form of the historical construction of the Arab Revolt which is narrated positively by displaying political contradictions at the time. From that, the song which has this view tends to be critical lyrics and shows another bad side in the political history of the Arab Revolt 1916-1918.

2. The Factor of Songs Relation to Network of Material Practice

In this sub-chapter, researchers will focus on data relating to the influence of social and cultural phenomena on the emergence of a literary work and how it plays an active role in writing new history. This is in accordance with the application of New Historicism to literary works which considers it not limited to reflecting its culture and society, but also articulating and producing conventions, norms, and cultural values through their creative imaginative acts.

Theoretically, New Historicism views that there are several factors which cause representation to exist. These factors come from the connection between the Author and their outside influence. Here, the author has full power in controlling the direction of his work. Meanwhile, its external influences are unavoidable. The author can imitate, duplicate, and even deny or oppose the reality presences. However, whatever the author's reaction, the emergence of his work cannot be separated from its external conditions. Meanwhile, external conditions cover many sides, including social, political, cultural, language and other influences. All of them form a network of meanings that can affect the author and the people under him. Departing from this process, in the case of Arab Revolt Representation in War-Themed Songs, several factors were obtained, they are:

a. Adapting the Reality Condition into The Work

The authorship of a work created through the creative ability doesn't stand autonomously, but it has the material as the beginning of creation. Through lyric writing, the lyricist adopts and adapts the world of reality into his works according to his own aesthetic. According to Veenser (in Castle, 2007) that each work has a relationship with a network of material practices at the same place, time and atmosphere. From that assumption, song is understood as an expressive and evaluative work of the lyricist who is inseparable from the network of material practices of the world of reality.

To make the explanation more obvious, the data tables about Song relation to reality condition are provided. These tables show the song title and their overall theme and historical event as the reality condition which

circulated in the form of history construction over *non-literary text*. The explanation is also provided to clarify the way song and reality condition are connected.

Table 2.3: The theme and history fact circulate inseparably

| No. | Band and Song Title | Overall Theme | Historical Fact around Arab Revolt |
|-----|---|--|--|
| 1. | Sabaton's <i>Seven Pillars of Wisdom</i> | T.E. Lawrence Heroism and Disappointment in Arab Revolt | Sykes-Picot Agreement as political betrayal to Arab Nation (Weitzman, 2016) |
| 2. | The Manics' <i>T.E. Lawrence on a Bike</i> | T.E. Lawrence sorrow portrayal and Britain political treason of promising Arab Self-Determination nation | |
| 3. | Gallows Hymn's <i>Seven Pillared Worthy House</i> | The Arab and the king's desire to gains independence but it was betrayed politically | |
| 4. | Al Stewart's <i>League of Notion</i> | Representing the League of Nations natural depiction in accommodating the other kind of imperialism | |

The table above shows 4 war-themed songs about the Arab Revolt using historical facts in their themes. The Arab Revolt historical facts table above refers to the events of the Sykes-Picot Agreement and the feelings of T.E. Lawrence himself as the main character. The 4 songs simultaneously present both aspects of the lyrical theme. Intrinsically, the lyrics of the songs in the table regard the Sykes-Picot Agreement as a political betrayal from the British to the Arabs. On the other hand, the image of T.E. Lawrence is present as a person who is disappointed and regretful of his country's political decisions and feels ashamed in front of the Arabs he helped.

Based on the data in the table, the lyricists take reality conditions in the form of facts of the Arab Revolt historical events. The highlighted facts are the events of the Sykes-Picot Agreement and the feelings of T.E. Lawrence after. As is well known, the Sykes-Picot Agreement has so far reaped various reactions. This agreement is known because it is a form of political injustice of the big countries in helping eastern nations. The outcome of the Sykes-Picot agreement was the division of the Arab region under the British and French mandates after the end of World War I. In 1920, the agreement began to be implemented and soon the territory of Iraq was under British rule and Syria under France. Meanwhile, Feisal Ibn Hussein was crowned ruler over Damascus but was still under the mandate of the French commonwealth. In general, the enactment of the Sykes-Picot Agreement did not work out fairly and was often seen as limited to the transition of colonial power from the Ottomans to the hands of the West

(France). From ideas and knowledge about various aspects of the Political Betrayal of Sykes-Picot Agreement, the 4 war-themed songs were emerged.

Researcher explored further based on secondary data from Maddy-Weitzman (2016), the Sykes-Picot Agreement was also voiced as a transition of colonial power. The agreement only established a new colonization from the Ottomans to the British and the French over the Arabs. Weitzman in his book entitled *A Century of Arab Politics from The Arab Revolt to The Arab Spring* said that the Sykes-Picot agreement officially only regulates a mandate system in which large countries occupy mandated areas because they are deemed not to have the capacity to form their own state, but the implementation unclear; Neither Britain nor France formed an independent Arab state covering all of Iraq and Syria. Instead, the mandate system actually makes the partition clearer. The Arab national entity began to be divided, Iraq under the British began to be distinguished from the Arabs in Syria under the French and finally until now it has become a separate country into Iraq and Syria.

The betrayal of promises by Britain to the Arabs in the Sykes-Picot Agreement became the main agenda of every *Pan-Arabism* movement. This movement has long voiced the discourse that the decline of the Arab world stems from the decision of the Imperialism nation so that, according to Weitzman (2016: p. 11) the traditional *natural* nature of the Arab nation is undermined by *unnatural* territorial divisions by nations who do not know the condition of the Arab nation at that time. The same discourse was voiced by ISIS propaganda when it managed to seize the city of Nineveh, Iraq. In

www.aljazeera.com (June 29th, 2014) ISIS emphasized that the presence of the border caused a lot of setbacks for Muslims which according to them was marked by the destruction of Ottoman rule by infidels. From this event, it indicates that past political issues, especially the Sykes-Picot Agreement, have always been a discourse tool in various movements in the Arab region, especially during the Arab Spring. This historical issue is also said to be very sensitive, tending to generate negative reactions (Wright, 2016).

From the facts about the Sykes-Picot Agreement earlier, it can be concluded that the territorial division resulting from the British-French mandate resulted in a series of negative sentiments from Arabs and other nations. The Sykes-Picot Agreement was clearly seen as political betrayal, a false promise by the British, and the legitimacy of colonialism over the Arab region. Many movements voiced this discourse in various media and texts. One of them is recorded in War-themed songs. One of them is represented by Gallows Hymn in his song titled 'Seven Pillared Worthy House' in the 2nd Chorus, the lyrics are as follows;

*Promised them freedom,
Independence from Ottoman rule
General, scheming, Sykes-Picot, we were fooled
The politicians, old men, knew whom they scheme
But a man is unsure who tells only half lies!*

(Gallows Hymn's Seven Pillared Worthy House, Ch.2)

In the lyrics, Gallows Hymn clearly stated that the Sykes-Picot Agreement was politically betrayal. The propaganda for independence was never fulfilled. The Sykes-Picot Agreement was made for political interests and shifted Britain's false promises. The attitudes and ideas of these lyrics

are not much different from various Political Betrayal discourses which are often voiced by the Pan-Arabism movement or the Arab Spring as well as various Arab factions and even outsiders. This indicates that Gallows Hymn is trying to take the past reality of the Political betrayal of Sykes-Picot Agreement into its song. Meanwhile, the same thing as Gallows Hymn's lyrics is also represented in this way.

Meanwhile, other songs focus more on the theme of T.E. Lawrence and his Arab Warriors. In the following table are songs that represent the hero in his role during the 1916-1918 Arab Revolt. The figure of T.E Lawrence is characterized as a heroic, patriotic and self-sacrificing figure. While descriptions of Arab fighters are mostly expressed as people who like to fight, and have high motivation in achieving independence;

2.4: The theme and history fact circulate inseparably

| No. | Band and Song Title | Overall Theme | Historical Fact around Arab Revolt |
|-----|--|---|--|
| 1. | Desert's <i>I Gave You A Kingdom</i> | T.E. Lawrence promise to help the king of Arab to bring back the glory through the revolt | Arab intention in the beginning of revolt 1916 (Murphy, 2008). T.E. Lawrence as major figure in Arab Revolt campaign (Murphy, 2008) |
| 2. | Running Wild's <i>The Ghost</i> | T.E. Lawrence primacy portrayal in leading Arab Rebels in the revolt | |
| 3. | Billy Joel's <i>We Didn't Start The Fire</i> | The wars that never be understood by people | |

| | | | |
|----|---------------------------------------|---|--|
| 4. | <i>Domic's Freedom Fighter</i> | The rebel's spirit of gaining the independence in the revolt | |
| 5. | <i>Soulfly's Fallen</i> | The evil of war in the revolt | |
| 6. | <i>Hombres G's Lawrence of Arabia</i> | The depiction of the way T.E. Lawrence lived in the desert during the war | |
| 7. | <i>Gun N' Roses' Riad N Bedouins</i> | Strengths and weaknesses of Bedouin fighter tribe to face the war | |

According to the table above, when viewed from the general theme, there are two facts, namely the Arab intention in the beginning of the 1916 revolt and T.E. Lawrence as a major figure in the Arab Revolt campaign. Based on these findings, it can be concluded that lyricists take these two facts into their songs. In other words, each lyricist adapts the two conditions of reality in the form of the historical construction of Arab Revolt. of the 7 songs, they took the theme from Arab Revolt historical facts about the figure of the Arab warrior and T.E. Lawrence.

Based on reading secondary data from David Murphy's book entitled *The Arab Revolt 1916-18*, there are two views about the aims of the Arabs in revolting. The first is viewed from the religious spirit and the second is

viewed from political motivation. In terms of religious spirit, it cannot be separated from the status of the two holy cities of Islam, Mecca and Medina. Meanwhile, politically viewed from the motivation of Sharif Hussein ibn Ali and his Hashemite caravan to gain status in religion and state.

Before the events of the uprising, Sharif Hussein ibn Ali was the emir of Mecca under Ottoman rule. By 1915, as the Ottoman leadership style changed, it became increasingly nationalist and abandoned many of the Vassal states. In addition, the Ottomans also began to be known as 'The Sick Man of Europe' for Europeans. These two conditions gave Syarif Hussein the opportunity to raise his status beyond that of the Emir of Mecca. Meanwhile, he is known to have the lineage of the Prophet Muhammad. These two things are his main motivation. With these two advantages, he could become a spiritual leader for all Muslims by capturing the two holy cities, Mecca and Medina. If both are controlled, Syarif Hussein and the Hashemites are immediately seen as de facto leaders in the Islamic religion (Murphy, 2008).

Fulfilling the establishment of the caliphate meant Sharif Hussein needed military power. It has no power in terms of military both in terms of material and trained personnel. Thanks to British support in terms of weapons and personnel, it supported the start of the Revolt in June 1916. As the Arab Revolt progressed, aid continued to arrive from Cairo by crossing the Red Sea and landing at the ports of Jeddah and Wejh. Meanwhile, the strength of personnel from the local tribe itself is dominated by warriors from the Bedouin tribe.

In Abrar et al (2020) Among all Arab rebel personnel, 75% of them consisted of Bedouin soldiers. They are famous for their skills in fighting. His life is still nomadic and familiar with desert weather. The Bedouin army also had an advantage in knowing the desert terrain and mountains along the Hijaz. Sharif Hussein depended on their performance in war. They were oriented towards economics rather than religious zeal in their intention to join the rebellion. British assistance in financial and material arms was essential to maintain tribal loyalty. Generally, the capability of the Arab Irregular Army is taken into the song theme. In Murphy (2008: p.20) states that at some moments, they are very skilled at shooting and surviving even in extreme hot weather. Camel's expertise in riding and daily life in rocky terrain and desert did not hinder them. Those things add more value in launching guerrilla warfare by T.E. Lawrence. Meanwhile T.E. Lawrence highly praised the ability and toughness of this tribal troops.

Murphy (2008:p.22) One of the tribal warriors who has a satisfying view comes from a member of the Agayl tribe. They were mercenaries recruited from the Nejd and Hijaz areas. The movement of this Agayl troop is very mobile. During the war, they were deployed in various campaigns in hilly areas. At some point, Agayl's contingent is able to travel long distances through the desert outside their territory. The Agayl tribe is most praised for this ability. For Hashemite leaders, the Agayl tribe is often recruited as bodyguards. Even T.E. Lawrence himself also used them as personal bodyguards during his role in Arab Revolt.

From facts and historical constructions about the Arab Rebels during the 1916-1918 Arab Revolt, the 7 lyricists again raised the theme in each of their songs. The Arab Warriors are expressed as brave and patriotic warriors in defending their homeland. This is proof that the Lyricists adapted the construction of one part of the history of Arab Revolt namely by focusing on the representation of the Arab Warriors in that event. According to the theme of the 7 songs, the Arab Warriors are expressed in a patriotic and heroic manner. As an example, one of the songs that represents this can be seen in the lyrics of Running Wild's *The Ghost* in the song Chorus.

Ride, only ride

On the wings of the desert storm

And your pride, burning pride

Its hunger's fed when yourself is gone

(Running Wild's The Ghost, Chrous)

These lyrics are taken from Running Wild's chorus entitled *The Ghost*. The chorus in the song is the reflection of the whole meaning of the lyrics. Chorus can show the purpose and overall theme of a song lyrics. Therefore, if seen from the lyrics above, In *The Ghost*, the Chorus reveals the image of a rebel riding under a sandstorm pounding the enemy's position without fear as if the battle was a necessity. Thus, Running Wild in *The Ghost* attempts to capture the image of Arab warriors fighting bravely on horseback attacking Ottoman army positions in the desert. It was an adaptation of the fact that Arab Revolt battles were waged by cavalry attacks by the Arab Irregular Army of Bedouin tribes under the command of T.E. Lawrence. The guerrilla tactics they use require fast movement and high

flexibility in various desert terrain. Thus, the horse became their choice in war (Murphy, 2008). For that fact, Running Wild adapted it through a song with imagery techniques to emphasize the heroism of the desert rebel.

b. Lyricist Position as Singer and Song-writer

Material practice is closely related to the Lyricist's position as the author of war-themed song lyrics, influencing of how the Arab Revolt events are constructed. In the midst of the Arab Revolt historical narrative circulating, it can determine the lyricist's personal knowledge in viewing it. His position as a songwriter makes his views on the event reflected in the song's lyrics. As an example, can be seen from Oleg Aryutkin from Desert. The band he founded is based on a lyrical identity with the themes of mythology, fiction, legend, ancient and past historical events. In an interview, he said that the band members have a background as former IDF members and are also fascinated in the field of history (Vrimakari, 2018). The historical representation in the song does depend on the historiography that they reconstruct in the song. Examples of this band also occur in many other bands, especially the Rock and Heavy-Metal genres. The two genres of songs make a lot of stories into songs, one of which is taken from past history.

Apart from conveying historical representations, the position of musicians as well as lyricists is also active in voicing historical narratives to the public. This dual position is passed through two things, namely their career as a lyricist in the process of composing lyrics, as well as musicians in singing their works in front of the audience. These two roles indicate that

the lyricist, like literary authorship, in addition to getting external influences also plays an active role in the formation of the meaning that he constructs in the song (Bressler, 2011). Here is the table which shows the lyricist background that related to the making of war-themed songs;

Table 2.5: Author or lyricist background that shapes their works

| No. | Lyricist and The Band | Background |
|-----|------------------------------------|--|
| 1. | Par Sundstorm of Sabaton | Fascinating in war history. The band focused on World war lyrical theme |
| 2. | Nicky Wire of The Manics | Studied politics at university. It influences his lyrical work |
| 3. | Al Stewart (Alastair Ian Stewart) | Folk-rock musician who rose when the British Folk Revival era |
| 4. | Rolf Kasperek of Running Wild | Fascinating in historical narrative. The band focused on historically-based lyrics |
| 5. | Billy Joel (Singer and Songwriter) | The song mostly contains protest reaction against injustice |
| 6. | Zach Hornung of Gallows Hymn | Fascinating in historical narrative. The band focused on historically-based lyrics |
| 7. | Paulo Domic of Domic | Fascinating in historical narrative. The band focused on historically-based lyrics |
| 8. | Max Cavalera of Soulfly | The band focused on war, violence, aggression, slavery, hatred and anger |
| 9. | Axl Roses of Gun N' Roses | Fascinating in historical narrative of dictatorship. The band focused on historically-based lyrics |

Based on the table above, there are two kinds of backgrounds related to the songs they create. The first background is based on socio-political

reasons, while the other is based on their interests and talents in the field of narrative history. The first lyricists to deal with social and political issues included Nicky Wire of The Manics, Alastair Ian Stewart (Al Stewart), Billy Joel, and Axl Roses of Gun N Roses. Positions and reasons as well as the use of expressions in lyrics to convey something have something in common. In this case, his lyrics are clearly represented to show how socio-political issues are disseminated to readers and listeners to open full awareness to the general public. Meanwhile, their background plays an important role in influencing how their intention is to convey socio-political criticism. In short, Nicky Wire has a trail of winding bands with various problems in their attempts to criticize the government they went through, then. Alastair Ian Stewart (Al Stewart) started his career during the British Folk-Reival era, when at that time all art and literature in England tried to revive their cultural products which had begun to be displaced by American culture. Then Billy Joel was an academic with a doctorate degree at a university, his career path was full of his rejection of market demand dominance when he became a lyricist. Axl Roses with his band Gun N Roses especially on the album Chinese Democracy tries to re-represent how dictatorship affects peace and war.

The second background is closely related to the band's interests and the choice of the band's identity as a group with war and history themed lyrics. The background in this case is influenced by how the lyricist's interest in historical narrative is defined in his band. A more appropriate term for the lyricists and their entire group is *Storytellers*. Their position is only as

messengers in historical themed songs. Without any reason in the political, legal, social and even cultural fields. Bands with characters like this tend to avoid sensitive issues in conveying historical narratives into the lyrics. These interests and hobbies are the factors why they present history in their songs. Par Sundstorm of Sabaton, Rolf Kasperek of Running Wild, Zach Hornung of Gallows Hymn, Paulo Domic of Domic and Max Cavalera of Soulfly both made the historical theme lyric as their band's special identity as a rock and heavy-metal band.

c. Historiography Presence When the Work was Made

In representing the events of the Arab Revolt 1916-1918, the 13 selected songs also have close socio-historical links. when it comes to the Arab Revolt, the dominant feature in the major historiography of guerrilla warfare, the patriotic figure T.E. Lawrence, and Political Betrayal in terms of conspiracy afterwards. In the historical text, the Arab Revolt Event contains the situation of a gun war between the Arab Rebels against the Ottoman Army in liberating Arab lands. Then it enters the phase of guerrilla fighting and sabotage carried out by the Arabs tribes or led by allied officers. Until the end of the phase, it contains several agreements made by the allies without inviting Arab aspirations after the war ended. The Arab Revolt desert guerrilla fighting is popularly known for its guerilla principles stemming from this event. Heroic and patriotic values are better known to T.E. Lawrence with his central roles. The Arab Revolt incident also contained the issue of the British controversial diplomatic against the Arabs, better known as a conspiracy involving France for the issue of territory. This

collective knowledge influences the 13 war-themed songs. This is indicated by the theme of each song lyrics also tends to be in accordance with general knowledge about the event.

From the Historical Arab Revolt 1914-1916, T.E. Lawrence is the most dominant character that appears in history texts. He is known as an Archaeologist, British Intelligence Officer and one of the pioneers of guerrilla tactics. T.E. Lawrence is a central figure in the Arab Revolt. Assigned as an adviser to Emir Feisal ibn Hussein Hashemite, Lawrence's genius and charisma are considered to be his trademark. As a military adviser beside Emir Feisal, in historical records he was directly involved in several attacks. The peak of TE Lawrence's role in the field was mostly highlighted in 1918. From this courage, his name is closely related to heroic nature. In Weidner (2011) T.E. Lawrence is a great character who rejects all his fame. He is known as a heroic hero but is not complacent with his popularity. The nature of rejecting this fame actually made him known as an anti-heroism figure to become a true public figure. Everything he left in history was purely political.

The construction of Arab Revolt history has two majors, the patriotism of T.E. Lawrence and Political betrayal after the war ended. The public still knows the figure of T.E. Lawrence as the ideal and most widely publicized hero even a century of his death. In Fromkin (1991) specifically in the UK and the US, books about him filled bookstores and the BBC specifically broadcast documentation about him in the 1960s and 1986. The film entitled Lawrence of Arabia was re-released in 1991 after previously

being released in 1960. This implies how popular the story became even though it was 70 years ago at that time. While, the public still view Arab Revolt as deception event. It is related to the agreement made in post-war, Sykes-picot Agreement. It is still appearing as a controversy. According to www.thenationalnews.com (October 14th, 2014) the Sykes-Picot Agreement has, until now, been referred to as a fraud conspiracy to justify the practice of colonialism for Imperialist countries against Eastern nations.

It is Not only in the 20th century, the 21st century portraits of T.E. Lawrence in the history of the Arab Revolt is even more popular. His portrait is re-presented in currency coins, games and popular songs. Portrait of T.E. Lawrence will be set on a £5 coin in gold and silver to continue his commitment to remembering the events of World War I. Lawrence's face will be engraved with a turban on his head (www.glasgowtimes.co.uk). Meanwhile portraits of Lawrence and the events of Arab Revolt in the game were brought by DICE in the Battlefield 1 game series and widely published through EA on October 21, 2016 (<https://battlefield.fandom.com>). Battlefield 1 (known as BF1) takes place in a special place and time of World War I. The Arab Revolt setting is found at the end of the mission titled Nothing is Written. It tells the story of a female Bedouin knight, Zara Ghufran, who plays Lawrence's right-hand person. Lawrence is on a mission to secure weapons and supplies to attack The Canavar, the name of the Ottoman chariot that carried military supplies for their army.

This popular representation continues to occur, one of which is found in the popular selected songs. Domic's Freedom Fighter (2021),

Sabatón's *Seven Pillars of Wisdom* (2019), *Desert's I gave You A Kingdom* (2019), and *Running Wild's The Ghost* (2013) represent the Arab Revolt by showing the heroic side of a war at that time. The songs feature images of T.E. Lawrence as a military leader genius, brave and defender of the Arabs in achieving the ideals of independence. The event of conspiracy and political deception after the Arab Revolt is also critically represented in several songs. As an evaluative expressive act, songs like *The Mancis's T.E. Lawrence On A Bike* (2013), *Al Stewart's League of Nations*, *Billy Joel's We Didn't Start the Fire* (1989), *Gallows Hymn's Seven Pillared Worthy House* (2019) and *Gun N' Roses' Riad N' Bedouin* (2013) reveal a picture of British political fraud against the Arabs after the Arab Revolt. This relates to the view of some of Revolt's Arab historiography which reveals another side of the heroic story of T.E. Lawrence such as the Sykes-Picot Agreement, the Balfour Declaration, the British and French Mandate over the Arab Region, and the plight of T.E. Lawrence who regretted the failure of his efforts to liberate the Arabs.

The explanation above implies that the text as discourse is influenced by historical events, but on the other hand it also plays a part in interpreting those events (Bressler, 2011). In relation to the events of the Arab Revolt, historical narratives convey various events that are depicted heroically which then historical texts also influence public perception of them. As a result, Arab Revolt representation practices emerged. The basic etymological representation is to bring back past experiences in the present. This means that past events are not fully presented in the text, but in the

form of interpretation as close as possible to reality in the form of images, ideas, concepts or depictions of an author (Culler, 1997:9). It is concluded that historical narrative discourse influences the practice of Arab Revolt's representation in various forms of text works, such as songs.

3. Arab Revolt 1916-1918 Represented in Selected Songs.

This sub-chapter shows the findings and analysis of the way selected war-themed songs represent the Arab Revolt. In analyzing its representation on the selected songs, researcher divides the discussion into three points, namely; Arab Revolt Warfare, T.E. Lawrence's Portrayal, and Conspiratorial Event. Each of the three points is presented in each respective sub-chapter.

Table 2.6: Data Classification of part Arab Revolt Representation

| No. | Data Codes | | | |
|-----|---|---|---------------------------------|-------------------------|
| | Song Title | Arab Revolt Warfare (ARW) | T.E. Lawrence (TEL) | Political Betrayal (PB) |
| 1. | SABATON's <i>Seven Pillars of Wisdom</i> | V.2 V.4 Brd.2 | V.1 Ch V.8 | V.7 |
| 2. | GALLOWS HYMN'S <i>Seven Pillared Worthy House</i> | V.3 V.4 V.5 V.6 | V.7 V.8 V.9 V.10 | Ch.2 |
| 3. | RUNNING WILD's <i>The Ghost</i> | Ch.1 Brd V.5 Brd.1 Brd.2 V.6 | V.1 V.2 V.7 V.8 V.9 | |
| 4. | DOMIC's <i>Freedom Fighter</i> | V.1 Brd.3 V.2 | | Brd.1 Brd.2 |
| 5. | SOULFLY's <i>Fallen</i> | V.2 V.1 | | |

| | | | | |
|-------------------|---|--------------------|---------------------------------|-------------------|
| | | Ch.2 V.3 V.4 | | |
| 6. | THE BIG LOVE's <i>Trapped in Trabzon Blues</i> | V.3 | | |
| 7. | DESERT's <i>I Gave You A Kingdom</i> | | V.4 V.2 V.3 V.5 V.6 | |
| 8. | THE MANIC's <i>T.E. Lawrence On A Bike</i> | | V.2 | V.1 V.3 V.4 |
| 9. | HOMBRES G's <i>Lawrence of Arabia</i> | | V.1 V.2 Ch | |
| 10. | ALSTEWART's <i>League of Notion</i> | | | V.3 Ch V.5 |
| 11. | BILLY JOEL's <i>We Didn't Start The Fire</i> | | | V.14 Ch |
| 12. | TED LEO's <i>Ballad of the Sin Eater</i> | | | V.4 |
| 13. | GUN N' ROSES' <i>Riad N Bedouins</i> | | | Ch V.3 V.4 |
| TOTAL | | 22 | 21 | 16 |
| TOTAL ENTIRE DATA | | 59 | | |

The table above shows the data which has been categorized into three parts of the Arab Revolt Representation. The cited data is the fragment from each codified song verse lyrics. From the 59 data, they are divided into three categories, they are 22 data representing or conveying Arab Revolt Warfare, 21 data representing T.E. Lawrence and 16 Data conveyed about Political

Betrayal. These three categories are part of the Arab Revolt 1916-1918 historical event. The events consisted of guerrilla warfare by Arab rebels, the role of T.E. Lawrence in strategizing, and Britain deception promises to the establishment of United Arab Independence after World War I ended.

The explanation of the three categories can be seen in each data analysis. Below is further analysis of each of these categories with data that represents them and the use of secondary data for emphasizing *Parallel reading* to complete the analysis between literary texts (song) and non-literary texts.

a. Arab Revolt Warfare

Basically, New Historicism exists as a practice of analyzing literary works, but how it works depends on principles. One of them is the principle that a historical event can act as an active actor in shaping literary texts (Bressler, 2011). So, from that principle, the practice of analysis is used by juxtaposing literary and non-literary texts in order to describe the relationship between the two in the meaning of a work. Both of them are discourse texts that are born from the activity of connectedness between many relations. Therefore, in other words, one of the discourses in the historical text of the Arab Revolt 1916-1918 is warfare. The text of this discourse influences how the writer then represents it through songs.

In Rousan (2012), Syarif Hussein ibn Ali Hashemite initiated a rebellion with the aim of eliminating the increasingly nationalist Ottoman influence. For the Arabs, the Ottomans since their central government was dominated by members of The Young Turks, their justice, equality and sovereignty were not fulfilled. The Arabs wanted the caliphate system to be

sustainable under Sultan Abdulhamit II. But in addition, the Sultanate continued to shift towards the Nationalist and the role of the caliph was not as central as before. For that reason, the initiation of the Sharif of Mecca, Hussein ibn Ali Hashemite rebelled. Sharif Hussein though Arab should determine themselves as a nation.

He began his alliance with Britain. It was began through a series of correspondence between himself and Leuteunant Colonel Sir Henry McMahon, the British high commissioner in Cairo. From the correspondence it was concluded that Britain would recognize the independence of the Arabs under the Hashemite at a later date and provide military assistance in carrying out its rebellion. When the assistance began, TE Lawrence's role began.

In the events of the Arab Revolt of 1916-1918, it was closely related to the guerrilla strategy and the train ambush. This Revolt is basically a battle between Arab Tribe army against well-trained and experienced Ottoman Regular Soldiers. The Arab tribe consists only deserted ex-Ottoman soldiers and various non-experience tribes. The hallmark of the Arab Rebels was horse riding, their movements were agile and famous for being warlike. Their advantages in mobility were put to good use by T.E. Lawrence by choosing a guerrilla strategy. This group of irregular soldiers succeeded in portraying the rebellion in a hit and run way which was the idea of T.E. Lawrence in various ambushes (Barr, 2006: p. 267).

In addition, the Hijaz Railway connecting the cities of Baghdad to Mecca was the most important Ottoman supply line. Lawrence saw it as

both an opportunity and an enemy weakness. The attack on the railroad and the destruction of its connecting bridge colored the course of the Arab Revolt. This strategy effectively weakened the Ottoman power. This strategy is well understood by every Arab Rebel. Under Emir Feisal and his irregular army managed to sabotage this route based on T.E. Lawrence's advice beside him (Leach, 2006).

As the historical context stated that the warfare began in the holy city of Mecca. It is represented in Gallows Hymn's *Seven Pillared Worthy House* below;

(HIST/ARW/GALLOWS HYMN'S *Seven Pillared Worthy House/V.3*)

*Mecca calls for eager partition of impious rule
Levied resistance upon the stage of the world
Beast ridden tribesmen fight in irregular war
The virtues of youth are those of war*

(Gallows Hymn's *Seven Pillared Worthy House, Verse 3*)

This lyric verse describes about the origin of the revolt. It is said that it was began in Mecca after suffers injustice rule. It causes all young tribes warrior joined to rebellion. It is concluded that there was injustice in government to Mecca which should be considered a privileged holy city by ruling itself as a nation should be. They began to fight, consisting of tribal forces that came from the Bedouin tribe to make the revolt gains its goal.

In this lyric verse, Gallows Hymn expression has related to the historical discourse of Arab Revolt Warfare which commonly began with the injustice of Ottoman government between the central capital and its far

eastern vassal state like Mecca in terms of economic, social, and political problems due to long distance between two Mecca-Constantinople (Leach, 2006). The disintegration of Ottoman rule over their vassals state often happened since the beginning of 20th century. They have large continent to be ruled. The communication line was very far between the central and region outside Anatolia, it causes the economic system to slow down.

The Arab Revolt warfare is represented by Sabaton in their song lyric entitled *Seven Pillars of Wisdom* (2019) in the 4th verse. It reveals the way in which the arm revolt was carried out by Arab irregular troops.

(7)/HIST/ARW/RUNNING WILD'S *The Ghost*/V.5

Feisal was the only chance

To join the tribes to cross Turkish plans

Aqaba was the mighty key

To end the siege, to make them free

(The Ghost's *Running Wild*, Verse 5)

According to this 5th verse lyrics, Running Wild mention that Feisal as the commander of Arab Army is the main power to play role the revolt. Emir Feisal's troops consist of Tribal Irregular Warriors have the mission to race Turkish advance and breaking their reinforcement supplies. This mission done by taking decisive battle to seize Aqaba because of strategical position.

Feisal refers to the main Arab leader and the third son of Sharif Mecca, Emir Feisal ibn Hussein Hashemite. He was the commander of the Arab Northern Army and known as ambitious political figure who struggled only for the Arab interest during the revolt (Alawi, 2014). As the leader, he

personally was an easy-going person who closed to T.E. Lawrence and open-minded person who always desire to learn something new. When the Arab Revolt broke out in 1916, Emir Feisal appeared as the leader who loudly voiced the independence of All Arab nation and it's interest. According to Murphy (2008) The Capture of Aqaba is one of his roles.

In Verse 5 Sabaton's *Seven Pillars of Wisdom* further reveals three important events in the Arab Revolt in the cities of Tafilah, Medina and Damascus. The representation of guerrilla warfare is still expressed by showing the destruction of enemy facilities:

(HIST/ARW/SABATON'S Seven Pillars of Wisdom/V.5)

Lead the charge, Tafilah, Medina, Damascus calls

Sabotage, demolish the bridges to dust

(Sabaton's Seven Pillars of Wisdom, Verse 5)

In the verse above, Sabaton uses a figurative language technique on the words Tafilah, Medina, Damascus calls with personification, which is to attach the nature of life to the three city names as if they can call like humans. Based on that Technique, Sabaton attempted to convey that the war being waged had an impact on the three cities. When the war was launched, the cities of Tafilah, Medina and Damascus seemed to react and transformed into liberated cities. Then in the sentence Sabotage, demolish the bridges to dust, Sabaton re-emphasizes the guerrilla sabotage war, one of which destroys transportation facilities.

In verse 5, Sabaton takes the context of rebel attacks on several cities including Tafilah, Medina and Damascus. On several occasions, T.E Lawrence took part directly in the process of surrendering cities by the

enemy to the rebels. The historical context used by Sabaton refers to the events of the Battle of the City of Tafilah (January 25, 1918), the Surrender of Medina (9 January 1919), and the Conquest of Damascus (1 October 1918).

The events of the Battle of Tafila that occurred on January 25, 1918 was one of the decisive battles that T.E. Lawrence with 600 irregular troops. The end of the battle was won by the rebels and managed to capture 200 Ottoman soldiers and destroy enemy weapons. For this victory, T.E. Lawrence was awarded a DSO medal for his heroic role.

Meanwhile, Sabaton's expression about Medina comes from a historical context referring to the surrender of the city from the Ottoman troops. The surrender of the city of Medina occurred on January 9, 1919 by the Ottoman military leader, Fakhri Pasha. During the Arab Revolt, between 1917-1919 the city of Medina was besieged by rebels and the Ottoman army numbering 10,000 militant personnel defended it. Due to the sheer size of the Ottoman forces, the besiegers could not make any breakthrough attacks other than maintaining the siege until World War I ended and an armistice began at the end of 1918. Fakhri Pasha ceded the city only after the Turkish delegation from Constantinople ordered it.

Then the word Damascus refers to the context of the seizure of the city on October 1, 1918. The fall of the city of Damascus to the Arabs and their allies marked the end of the battle for the liberation of the Arab peninsula from Ottoman rule. This struggle was initiated by the Sharifian

army led by Emir Feisal and the Australian expeditionary army led by Henry Chauvel.

b. T.E. Lawrence's Portrayal

The central figure of the Arab Revolt 1916-1918, T.E. Lawrence is known throughout the ages. He is known as a heroic figure, tough and brave. From a military point of view, he was a brilliant and intellectual figure in the science of strategy. Going further, the popularity of T.E. Lawrence reappears through films, games, currency coins, and certain events alluding to the Sykes-Picot Agreement in the Middle East. This phenomenon is referred to as collective memory. Memories are stored not only in people's minds, but also recorded in historical texts, literature, monuments, buildings and commemorative festivals. The character of T.E. Lawrence appears in both book form and popular text; through buildings such as the National Trust museum, Clouds hill; statues, currency, movies, games, and news that alludes to the Sykes-Picot Agreement in the Middle East.

Portrait of T.E. Lawrence is basically represented by the three bands in each of his song lyrics. Researchers found the tendency of Sabaton to reveal the character of T.E. Lawrence in the song through the heroic nature and feelings of disappointment of the character after the war. Meanwhile, Desert represents his character through the author's praise for his actions and contributions to the Arab Revolt.

T.E. Lawrence is actually a British royal military officer of British nationality. He was born in Tremadoc, Caernarvonshire, Wales on August 16, 1888. He is an archaeologist scholar as well as a military strategist. He

is better known as Lawrence of Arabia because in history he played a major role in the events of Arab rebellions in the Middle East during World War I. Before the war, he was a student of Jesus College, Oxford majoring in Archaeology and won the first-class honor in 1910 with thesis on the architecture of the crusader fortifications in France and Syria. In the early days of World War I, he was a civil servant in the Mapping Department of the Ministry of Defense in London. Then in December 1914 he served again as a lieutenant serving in Cairo, Egypt, a British colonial territory, as an expert in Arab affairs. In particular, his duty as intelligence is to extract information from interviews of prisoners of war there.

In October 1916, TE Lawrence's role in the Arab Revolt began. At the time he was ordered to accompany diplomat Sir Ronald Storrs on a mission to review the situation of the Hijaz for selecting the decisions to be taken, including reviewing the Hashemite leaders by looking for suitable candidates as leaders in the resistance. In the next time, Emir Faisal ibn Hussein was elected. At the same time the uprising had already begun. They met Abdullah bin Hussein and Feysal bin Hussein when he returned later after his return to Cairo, Faysal blessed him to join under his leadership with the Arab army based in the southwest of Medina as a military and political liaison officer. Prior to joining, he had urged his superiors to assist the resistance of the sheikhs with arms and money supplies and to gather the aspirations of the Arabs for their own independence.

The T.E. Lawrence portrayal are represented in several war-themed song lyric verse. The representation appears mostly about T.E. Lawrence role in the revolt, his heroic and patriotism value and the bravery.

(29) HIST/TEL/SABATON'S *Seven Pillars of Wisdom*/Ch/TEL

As the darkness falls and Arabia calls

One man spreads his wings, as the battle begins

May the land lay claim on to Lawrence name

Seven pillars of wisdom light the flame

(Sabaton's *Seven Pillars of Wisdom*, Chorus)

In the lyrics of Sabaton's *Seven Pillars of Wisdom* in verse 3, the author reveals about the influence and big role of T.E. Lawrence on the events of the Arab Revolt. The author reveals that the arrival of the figure was very influential on the victory of the Arab Revolt 1916-1918. He was described as a figure that was needed by the Arabs at that time. The character plays a major role in awakening all rebel forces through his influence and charisma. The idea he initiated resulted in a victory for the Arabs over the Ottoman hegemony. His name for the Arabs will always be remembered, his wisdom will be remembered.

The intrinsic elements used by the lyricist in chorus include imagery and figurative language. The visual imagery in the lyrics above is in darkness falls which produces the imagination of the reader's vision by imagining the end of the decline which is represented by the word darkness and falls. The author also continues his line with the use of personification in Arabia calls, namely the embedding of signs of living things on an

inanimate object. Thus, it is as if Arabia could speak. However, with this technique, the reader can interpret it as the rise of the Arabs from the decline era.

In verse 3, it specifically reveals how much heroism the figure of T.E. Lawrence. This is found in the line One man spreads his wings, as the battle begins. From that line, the lyricist uses figurative language in the form of symbols on the word Wings. From the sentence One man spreads his wings, it creates a visual imagery in the reader which then results in the interpretation of T.E. Lawrence in all his charisma had a great influence along with the start of the war. From this meaning, he revealed Sabaton as a key figure in the course of the battle. After that, his name will be remembered. In the line Seven Pillars of Wisdom lights the flames uses concrete words because Seven Pillars of Wisdom is a personal memoir of T.E. Lawrence of the same title. So, it can be interpreted that his work is able to clearly express the experiences and lessons he took from the Arab Revolt 1916-1918.

(24) HIST/TEL/RUNNING WILD'S The Ghost/V.1

Born in England, religious raised

A hazy dream, the world to face

Indifferent to joy and pain

No measuring, never ending games

(Running Wild's *The Ghost*, Verse 1)

Running Wild is a rock band that also represents the figure of T.E. Lawrence is more straightforward and detailed through songs. The song, entitled The Ghost, in the lyrics reveals the figure of T.E. Lawrence from

which he was born. The lyrics that represent it are found in all seven verses, only the Chorus reveals things other than the figure. In this verse, Running Wild mention a little history of the T.E. Lawrence's birth.

The character is revealed had been born in England from a religious family. As a child he did not have a lucid dream to be exposed to the world. This lyricist had the assumption that as a child T.E. Lawrence was not a good boy. In the Indifferent to joy and pain line revealed that T.E. Little Lawrence was not like a normal child. He has other ways to find joy and sadness without any limits.

This lyric verse expresses the brief story of T.E. Lawrence when he was a child. In the lyrics, he is revealed to have been born in England to a religious family. He ever out of school when got into an accident that caused his leg to break. But the learning never stopped, he kept continuing to study. According to Korda (2010) when he was 16 years old, he was out of school for healing his broken legs after a bicycle accident, but it didn't prevent him to gains prizes and scholarships in the school magazine. He joined the Junior Oxford Local Examination included the subject of religion, knowledge, arithmetic, history, English (language and literature), geography, Latin, Greek, French, and mathematics. He failed at mathematics and arithmetic but he was successful to gain first-class rank. Therefore, according to intrinsic interpretation and reading *non-literary* text about the life of T.E. Lawrence, the researcher concludes this lyric represents the Historical discourse of T.E. Lawrence's story.

Then in the next 2nd verse, the lyricist conveys the youth of T.E. Lawrence. He had tried to join the army and enrolled in college;

(25) HIST/TEL/RUNNING WILD'S *The Ghost*/V.2

*He tried to join the army then
He was denied, they had too much men
He studied then the ancient times
Digging up relics and signs*

(Running Wild's *The Ghost*, Verse 2)

In 2nd verse, he wants to join the army but is rejected because the country doesn't need him to serve. Instead, he enrolled in a course majoring in History. His academic career was spent researching the past and becoming an archaeologist by excavating buried artifacts.

This lyric tells about T.E. Lawrence's early career. He attempted to join the military but was rejected. Instead, he continued his academic skills in history and archaeology and began to observe past artifacts of ancient times. According to James (2008), Lawrence ever tried to join the army as a private soldier when he was 18 years old after running away from home, but this story cannot be proven. It was told by Lawrence to Liddell Hart. After his death, Hart searched Lawrence's enlistment history to the Department of War, but no document can prove his register at 18 years old. Lawrence continued his academic activities at Oxford majoring in Archaeology under David Hogarth's patronage at Ashmolean Museum. According to this, the researcher categorizes this lyric as the representation of the Historical discourse of T.E. Lawrence.

T.E. Lawrence career began after he was sent to Egypt. The First World War made him being recruited into Map-maker in Cairo under Arab Bureau as officer. This part is represented in the 3rd verse of Running Wild's *The Ghost* below;

(31) HIST/TEL/RUNNING WILD'S *The Ghost*/V.2

Karkamish was where it all began

He joined on armies' service then

The Suez-Channel was to defend

The Turkish force had to be banned

(The Ghost's Running Wild, Verse 3)

Then, his dream military career began when in the city of Karkamish, Egypt, he was accepted. At that time, Britain was trying to defend the Suez-Canal area from the invasion of Ottoman troops in World War I, against which the country needed it. The Turkish army had to be fought after the Ottomans joined the central bloc, all things Ottoman-related, for T.E. Lawrence, should be banned.

The lyrics verse tells about further T.E. Lawrence's career in the military. All began in Carchemish he was involved in the war. It was when the Suez Canal was in the war between Britain and Ottoman. While Lawrence was still being Archaeologist in Carchemish in 1914, it was the first time he came to the Middle East. He did excavation an ancient medieval fortress of Hittite in Carchemish with his mentor, David Hogarth (Korda, 2010). After that, the war between Britain and Ottoman broke out, he was given duty as a Military Intelligence officer as a liaison to Arab Bureau in Cairo and worked as a mapmaker (James, 2008). While in 1914, Ottoman

began to mobilize partially their power marching into Suez Channel made tension at the border. According to intrinsic and context, the researcher concludes this lyric represents the historical discourse of T.E. Lawrence.

In the next verse, research finds other T.E. Lawrence representation in Desert's *I Gave You A Kingdom* in verse 4th. Desert express it by showing T.E. Lawrence promise to set the Arab into independence nation;

(26) HIST/TEL/DESERT'S *I Gave You A Kingdom*/V.4

I will bring

Redemption to fallen land

The lawful king

Will rule once again

A thousand days

I've spent under desert sun

I start the reign

Of seven pillared worthy house

(Desert's *I Gave You A Kingdom*, Verse 4th)

Desert's *I Gave You A Kingdom* lyric in verse 4 is the chorus of the whole song. This verse expresses the promise of the character I referred to T.E. Lawrence to re-establish the kingdom. He also promised to free the land that had been recaptured. His time and energy were spent on establishing the kingdom and liberating it with the aim of starting all over again amidst the ruins of the city. The meaning comes from the songwriter's symbol use.

The author's play of symbols is found in the words and phrases *Fallen land*, *reign*, and *worthy house*. In lines 1 and 2 of verse 4 in the

sentence *I will bring, redemption to fallen land* is expressed with the meaning of an agreement to free the territory that has just been re-controlled. Then in the sentence *I start the reign* using visual imagery that can create a shadow of the resumption of life in the midst of the ruins of city buildings after the war ended. In line 8 Desert uses the phrase *Seven Pillared* taken from the title of T.E. Lawrence's *Seven Pillars of Wisdom*, a book that is considered an autobiography as well as a record of his experiences during the Arab Revolt. Thus, the 8th line expresses the researcher's intention about the promise of T.E. Lawrence built the city with the wisdom he had acquired throughout his intellectual experience.

This lyric tells about T.E. Lawrence's promises to the king through the first-person point of view. He promises to seize back the land for the king to re-establish the kingdom. He has dedicated it by fighting in the desert to complete the promise. He begins to build his wisdom which means contributing ideas, wisdom, and thoughts to the king and the kingdom. T.E. Lawrence figure in history known as Lawrence of Arabia because of his dedication to the Arab Revolt. He spent the time in Arab Revolt with Emir Feisal as military liaison and advisor (James, 2000). In his biography, T.E. Lawrence is known for his own idealistic and promises when contributing to the Arab Revolt. As an archaeologist in Syria before the war broke out, he had met many Arab tribes, which resulted in his motivation to set Arab independence from Ottoman rule. In his several letters account, there is clear that he had the biggest desire to contribute to Arab Independence, according to his letters sent to his lecturer, David Hogarth. He obsessed to expelled

France's rule into Syria as he met with Sharif Hussein ibn Ali (Barr, 2016). From the lyric, this Lawrence's facts are expressed by representing Lawrence's promise to the king which refers to his ideal dream to free Arabs. Therefore, by reading literary and non-literary texts, it is concluded that this lyric represents the historical discourse of T.E. Lawrence.

The next other data is considered as the representation of T.E. Lawrence fail to set free the Arab nation. The researcher found it from Running Wild's *The Ghost* in verse 8th. This verse conveys Lawrence failed has results many catastrophes to himself after the war ended;

(37) HIST/TEL/RUNNING WILD'S *The Ghost*/V.8

He tried to free Arabia from its siege

But he'd gone too far

He paid his price on the desert plains

He'd lost his soul, he'd lost his trace

(The Ghost's *Running Wild*, Verse 8)

In verse 8th it is explained that he has military duty, but he took things too far so he paid for his guilt for the depression he had. At the beginning when he was deployed to Arabia, he had a mission to free the rebels from the siege of the Ottoman army. But as time went on, he became much sympathized with Arab leaders and citizens to the point where he wanted to help Arabs realize the dream of Pan-Arabism. T.E.'s intentions Lawrence was disliked by parliamentarians in England who still wanted Arabs under a British mandate. T.E. Lawrence in this case went too far for the political will of his country. Thus, he failed to fulfill the ideal of realizing pan Arabism because he did not have a force that could be reckoned with at

the negotiating table. This failure became the cause of his psychological suffering after he returned to his homeland. This is revealed in the last line of verse 8 he'd lost his soul, he'd lost his trace.

This lyric verse describes T.E. Lawrence's effort to contribute to the Arab Revolt based on his own goal. He plays the main role to help the Arab to gain independence. Contrary to his nation's political goals, he had obstacles to step as his duty to Arab demands him to complete the Feisal mission. He has to accept various contrary matters between Arab-Hashemite and British interests. He gets himself in the middle of interest. When the revolt is completed and the Arabs can't fulfill their interest, he feels guilty. He pays the price in traumatic form after the war is over. By intrinsic interpretation, it concludes that Lawrence suffered traumatic experiences from his position in the Arab Revolt. One example came from Damascus when he was disappointed in Britain's authority in October 1918 just after the capture was completed by Allied and Arab Troops. He and Emir Feisal were told by General Edmund Allenby that the Arabs wouldn't govern Damascus, contrary to Feisal's interest to rule the city (Anderson, 2013). While, Lawrence felt witnessed the disappointment of the Arab leader. It was one of the obstacles he met as the cause of his psychological problem after the war. Based on this, the researcher concludes that this lyric verse has a relation to the historical discourse of T.E. Lawrence.

c. Political Betrayal

The political atmosphere also influenced the direction of the Arab Revolt's goals. In addition to the Arabs dreamed the goal of independence

through this rebellion, the British also had another goal. The British government as an Arab ally has made a secret agreement with France. The contents of the agreement relate to the status of the Ottoman territory in the Arab peninsula when the empire collapses. This treaty was made even before the Arab Revolt began. The agreement is known as the Sykes-Picot agreement which today is considered a big conspiracy between the Superpowers. Among Arab leaders and British officers who went directly to the battlefield responded this agreement resulted the conspiracy and deception. On the other hand, Britain and France used Arab rebels and Emir Feisal's Sharifian Army only to weaken the Ottomans.

The Sykes-Picot agreement was an agreement made between Britain and France over the status of the Ottoman territories in Arabia. The name of this agreement is taken from the names of the diplomats of the two countries, Sir Mark Sykes from England and Francois Georges-Picot from France. In Rutledge (2014:p.109) this agreement outlines the division of the Arab region into two parts. Britain got the territories of Mesopotamia (Iraq), Palestine, and Transjordan; while France got the territory of Syria, Lebanon, and Sicily. Russia also contributed to the division of this territory by taking Armenia and Kurdistan but after the Bolshevik revolution, the country withdrew. This treaty was ratified by the participating countries in May 1916 (Murphy, 2008).

In history, this agreement reaped a lot of controversy. Made before the Arab Revolution broke out, this agreement did not involve the aspirations and roles of the Arabs. In the midst of the Arabs fighting against

the Ottomans along the Hejaz, it was England and France that made this agreement. Meanwhile, Britain on the other hand is also helping the Arabs, especially Sharif Hussein Hashemite in terms of weapons, funds, and human resources. With the Sykes-Picot Agreement, in the end the Arabs seemed to have been betrayed by the British. T.E. Lawrence personally argues *"We're getting them to fight of us on a lie and I can't stand it"*. He was not happy to hear this news and responded to the actions of the British parliament as a traitor to the Arabs (Walker, 2018: 96). This conspiracy also changed relations between the Arab allies. For the Arabs, this grand conspiracy jeopardized the future of liberation after the Arab Revolt (Murphy, 2008). The results can be seen now with the existence of regional borders between the countries of Syria, Iraq, Jordan, and Lebanon today.

Among Arab leaders such as Emir Feisal, they have known the details of the Sykes-Picot Agreement since May 1917. Information about a conspiracy came along with news about the landing of 60,000 French troops to Syria to take power. In the midst of the busyness of war and the advance of resistance increasingly to the North of the Hijaz, the attitude of Arab leaders is unclear (Walker, 2018: 93). Emir Feisal was clearly against the agreement. Apart from not involving their aspirations, the Sykes-Picot Agreement threatens the status of the Arab region which they are struggling to unite with self-determination. He hopes to change the transfer of power of the Palestinian and Syrian territories in Arab hands so that their ownership status is strong and becomes a bargaining power at the

negotiating table. For Hashemite leaders, the two cities became a moral and political symbol for Muslims (Murphy, 2008).

Britain's political stance became more clearly known after Russia under the Bolshevik government published details of the Sykes-Picot Agreement along with the Balfour declaration. Publication was carried out through *Pravda* and *Izvestia* magazines, November 23, 1917 edition (Rogan, 2015). The Balfour Declaration contained British permission and support for Jews to establish the State of Israel in Palestine. Taken from the name of Arthur Balfour, a foreign secretary of the British Government. This declaration was a form of agreement by the British government represented by Balfour to Lord Rothschild on November 2, 1917 to establish a Jewish settlement there. While the Palestinian territories are also on the agenda of the Arab Revolt to be integrated into Arab territories in the future, the Balfour Declaration clearly contradicts it, making Anglo-Arab relations clearly disharmonious (Weitzman, 2016:34-36).

The Sykes-Picot Agreement is still reaping hateful sentiments from Arabs, Muslims and even historians. George Antonius (in Korda, 2010) stated that the Sykes-Picot Agreement was a form of greed and cunning conspiracy of the colonial state. Not surprisingly, many historians consider it as a great betrayal. It can be imagined how such a large area with a population of one language was divided into several countries with haphazard border provisions by the Allies. As a result, natural resources cannot be distributed evenly. Even to this day, his negative sentiments still linger in the memory. Laipson (2016) for Arabs, the two names, namely

Sykes-Picot, can ignite deep anti-colonial feelings and negative sentiments that completely blame the historical past. Arabs have a negative view of the course of history that failed to unite the Arab world. To this day, the conspiracy in the Sykes-Picot Agreement leaves hatred even though it has passed 100 years ago.

Several war-themed songs represent the Conspiratorial games as a kind of betrayal. Mostly the lyricist tries to describe the Sykes-Picot Agreement by giving a picture of the feelings of the Arabs through the reaction of T.E. Lawrence. The conspiracy in the Arab Revolt is depicted through T.E. Lawrence story after he failed to defend the Arabs at the conference. With this effort, the lyricist through their songs try to convey other aspects of historical events, especially in the realm of the historical narrative discourse of the Conspiracy in the Sykes-Picot Agreement. From another point of view, the image of this event is viewed negatively.

(45) POL/PB/SABATON'S *Seven Pillars of Wisdom*/V.7

After the war has been won, deception or treason?

Who can tell?

Who stood to gain?

Who stood to lose?

Who did the dying?

(Sabaton's *Seven Pillars of Wisdom*, Verse 7)

In this lyric, Sabaton expresses the question of the outcome of the war after it is won. The original question made it clear that winning the war was not a dream. By asking two choices of questions *deception or treason*. This implies that futile sacrifices were made even if the victory was on the side of the Arabs. Then the victory was snatched from the Arabs to other

parties and used for other purposes, reinforced by the question of the phrase *who stood to gain?* and *Who stood to lose*. Because the results and victories have been taken, it seems as if the war victims who have fought to win the war seem in vain. Their deaths are meaningless.

Therefore, Sabaton tries to invite his listeners to imagine what it feels like to be betrayed. They mention who bears the blame, defeat, and wasted sacrifice. Even though the war has been won, people have realized that everything they have lived has ended in vain. There is no profit to be taken. The interests of the people were taken by the traitor. Sabaton seems to give an impression of the impact of it through the tactile Imagery technique that evokes the feelings of the listener.

Sabaton in lyric verse 7th, reveals the political depiction toward the end of the Arab Revolt. It reveals that the war result is not like what it should be. Instead of winning the war, the Arab find themselves being betrayed politically. No one can resist this political deception for the Arabs. It is not clear for whom the war was waged. The Arabs suffer loss but no one can pay them for the return. They can't enjoy victory and their death are worthless. It was caused by Britain's political decision. The political atmosphere influenced the direction of the Arab Revolt's goals. In addition, the Arabs anchored the independence goal through this revolt, the British also had another interest. The British government as an Arab ally had made a secret agreement with France. The contents of the agreement with the status of the Ottoman territory in the Arab peninsula when the empire became collapsed. This agreement was even made before the Arab

Revolution began. The agreement is known as the Sykes-Picot Agreement today and is considered as a big conspiracy between Britain-France (Murphy, 2008). The Arabs who want to take freedom, in the end, were still under colonial rule by this agreement. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.

Other representation of Political Betrayal in Arab Revolt 1916-1918 is expressed through an invitation to listeners by imagining the feeling of being betrayed through the history of the character T.E. Lawrence post-war as follows;

(46) POL/PB/THE MANICS' T.E. Lawrence on a Bike/V.1

How does it feel to be betrayed?

How does it feel lying dead down for days?

And all those dreams now broken or delayed

And all those promises you made

Lie scattered like war crimes graves

(The Manics' T.E. Lawrence on a Bike, Verse 1)

In the beginning of the song, The Manics illustrates the feeling of being betrayed and neglected by the government towards oneself. This description is embedded in T.E. Lawrence when the war ended. This was based on the fact that the 1919 Paris Peace Conference did not result in a good decision for Arab Affairs. Meanwhile, previously he was an officer who was persistent in fighting for Arab freedom in self-determination. He even promised full independence under his efforts to help Arab leaders as expressed in line 4 and all those promises you made. In the end it failed

because it lost to UK political interests for Arab Affairs. He responded to this political act by assuming that it was a big lie as revealed in the 5th line of Lie scattered like war crimes grave.

This lyric verse persuades the listener to imagine the disappointment feeling after being betrayed. The lyric depicts that it is like dying while still breathing. The achievements we have made is worthless and all promise heard was a lie. This song is made by The Manics entitled *T.E. Lawrence on a Bike* tells about critical expression toward the government to justify the new colonial region in Arab after the Arab Revolt was completed.

This verse 1st conveys the historical event of the Sykes-Picot Agreement imposed after the war ended without Arab aspiration. In the end, the area that stretched from Mesopotamia to the Arab peninsula was divided into two regions each under Britain and France (Murphy, 2008:p.83-85). The fate of the Hashemite dynasty is recognized by the British Empire as officially under the Commonwealth. Sharif Hussein bin Ali Hashemite was appointed king of Jordan while his son, Emir Feisal ibn Hussein Hashemite was recognized as king of Syria. The entire Palestinian territory, including Sharif Hussein's Jordan, was officially under the mandate of the British Empire while recognizing the Hashemite kingdom. This British territory was later recognized by the League of Nations in May 1923. Meanwhile, France immediately established the French High Commissioner for Syria and Lebanon in 1919 led by General Henri Gouraud.

From the final result of this war, the two superpowers got a new territory after the defeat of the Ottomans after World War I instead to make

Arabs determine themselves. They got new territory by betraying Arabs. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.

Other next data found by researcher in Gallows Hymn's *Seven Pillared Worthy House* lyrics in its 2nd Chorus. Based on this finding, the lyricist of this song trying to depicts clearly about the way betrayal appear when the war was going on;

(50) POL/PB/GALLOWS HYMN'S *Seven Pillared Worthy House*/Ch.2

*Promised them freedom, independence from Ottoman rule
Generals, scheming, Sykes-Picot, we were fooled
The politicians, old men, know whom they scheme
But a man is unsure who tells only half lies!*

(Gallows Hymn's *Seven Pillared Worthy House*, Chorus 2)

Gallows Hymn reveals the ending of the Arab Revolt as a form of deception. At the beginning of the war, the Arabs were given the promise of independence from the Ottomans, but clandestinely the big powers used it as a tool. The ratification of the Sykes-Picot Agreement was the product of the betrayal made by the West (British-French) to fool them. In line 3, Gallwos Hymn with a little emotion mentions some hyperboles of the words Old Men, namely words that are pinned on politicians who don't know and have never been in war and only know political interests.

This lyric verse clearly describes several events which occurred during the last of the Arab Revolt. It is begun by promising freedom and driving away Ottoman rule out of Arab together. While another interest comes from generals and politicians who want to get another interest by this

revolt. Creating a scheme that is forgetting Arab interests. When it is exposed they realize the promise was a big lie. According to intrinsic interpretation, the verse expresses the image of political interest that can change the agreed rule into chaos.

Great Britain had an agreement with Arabs, and this relation even encourages Arab nationalism to move toward freedom, but at the same time, Britain also had a secret agreement with France. It was hard for Britain to balance both differently in wartime (Weidner, 2011) The Britain-Arab relationship has great benefit for Britain after the Ottoman entered the war by threatening the Alliance bloc a jihadi movement. This alliance with Arab-Britain weakened Ottoman Islamic legitimacy over Muslims in the world. So, it can conclude that the Arab Revolt was just a tool for Britain to defeat Ottoman by weakening them, and politics had another plan to make this profitable. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.

The other representation of Political Betrayal of the Arab Revolt found from Al Stewart's *League of Nations* in Verse 3rd. Al Stewart conveys his thought when T.E. Lawrence accompanied the Arab Delegations to deal the promises given before the war. But in the end, the conference didn't remain anything for Arab nation;

(49) POL/PB/AL STEWART'S *League of Nations*/V.3

Lawrence of Arabia is waiting in the wings

He's got some Arab sheikhs and kings

And we're in debt to them somehow

Lawrence of Arabia has got this perfect vision

Gonna sell him down the river

There's no time for him now

(Al Stewart's *League of Nations*, Verse 3)

In League of Nations in verse 3 lyrics reveal an incident when T.E. Lawrence attended international conferences after World War I. He came with important people for whom he fought for his independence. T.E. Lawrence also emphasized that their role in the Arab Revolt was necessary for the Entente bloc to defeat the Ottomans in the Middle East, so this was considered a debt to be paid by recognizing their independence according to the agreement. However, as verse 5, *Gonna sell him down the river*, it means his voice was ignored and the independence of the Arabs he defended ended in nothing.

This lyric verse described the moment when T.E. Lawrence attempted to accompany the Arab delegation to the conference to deliver the aspiration. He comes with Arab Leaders. The Arab role has important value for allied power, so they should pay it in return to Arabs. T.E. Lawrence has the idea to fulfill Arab interests for a better future and a mutual relationship between the Western and the Middle East, but the Allied delegations do not see any profit if they let Arab rule themselves over their land. This refers to T.E. Lawrence and the Arab Delegation who came to Paris Peace Conference. Arabs including Feisal ibn Hussein delivered their interest as the agreement implied in Hussein-McMahon Correspondence had stated. But the delegation aspiration was rejected (Weitzman, 2016). While between Allied power had a concrete mutual agreement that has profit between each of them, the Kingdom of Hejaz including the Feisal Authority

had been decided under British Commonwealth. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.

B. Discussion

This sub-chapter discusses the results of the findings chapter. The first finding is that the 13 Arab Revolt war-themed songs have two kinds of tone and intention, namely Arab Revolt as Heroic Event and Arab Revolt as Political Betrayal. It shows the lyricist attitude in viewing the event. The second finding shows that there are three factors the collection works represents Arab Revolt. It can be concluded as lyricist capacity according to their background of career tend to use the social, historical and political circumstances expressed through song that can't be avoided from discourse connection in their own time, place and situation. The third finding show the major lyric expresses three part Arab Revolt events: Arab Revolt warfare, T.E. Lawrence portrayal, and Political Betrayal at the end.

The findings above are the results of an analysis of the 13 Arab Revolt War-Themed Songs. First step is the analysis is carried out using an Inner Structure analysis of tone and intention to the song lyrics to find the lyricist's view toward the Arab Revolt 1916-1918 in the represented in the song lyrics. The second steps is done by connecting the lyrics of the song, lyricist or band with the material practice or background and the historical narrative of Arab Revolt which is intertwined in various information around the songs. The third step is conducted the 13 Arab Revolt war-themed songs lyric by parallel reading as an effort to compare literary and non-literary texts in New Historicism. Meanwhile, there are 13 selected war-themed songs that make Arab Revolt the main theme song, including Sabaton's

Seven Pillars of Wisdom (2019), Desert's *I Gave you a Kingdom* (2019), The Manics' *T.E. Lawrence on a Bike* (2013), Al Stewart's *League of Notions*, Running Wild's *The Ghost*, The Big Love's *Trapped in Trabzon Blues*, Billy Joel's *We Didn't Start The Fire* (1989), Gallows Hymn's *Seven Pillared Worthy House* (2019), Domic's *Freedom Fighter* (2021), Soulfly's *Fallen* (2013), Hombres G's *Lawrence of Arabia* and Gun N' Roses' *Riad N' Bedouins*.

To reveal the lyricist attitude toward the event, the analysis is done by examining inner structure of the lyric to find tone and intention. An example can be taken from analysis to Running Wild's *The Ghost* as a whole by analyzing the inner structure to find tone and intention. The result of the analysis is that in *The Ghost*, the lyricist considers and knows that the Arab Revolt is a heroic event. The events of the conflict between the rebels against the Ottomans where the victory was won by the Arab rebels.

Table 4.7: The Ghost attitude toward Arab Revolt

| No. | Song Title | Tone | Intention |
|-----|---------------------------------|------------------------------|--|
| 2. | Running Wild's <i>The Ghost</i> | Arab Revolt as Heroic Battle | Showing T.E. Lawrence's brave charge against Ottoman |

This finding indicates that the lyricist is someone who knows the Arab Revolt events based on the construction of a neutral historical narrative, it is indicated by the song which tends to view the Arab Revolt in a positive way. In *The Ghost* tells the heroism of T.E. Lawrence. this song reveals the historical figure of T.E. Lawrence fought bravely with Arab warriors. He fought by riding horse in the desert to liberate Arab from the Ottomans. Then, the song also stresses the efforts

of T.E. Lawrence brought the independence that the treaty failed to achieve. The focus of this song only tells how the beginning of Lawrence's career to his role in the Arab Revolt battle.

Songwriter as in *The Ghost* views T.E. Lawrence as a heroic hero is also tragic. The character is told to have a high intellect until he is finally accepted as a military officer. However, the high idealism he harbored in his career resulted in disaster. Until the end of the story, the character's life ends tragically. In addition, the author describes the characterization of T.E. Lawrence as a western figure who fully sympathizes with the Middle Eastern nation, this also makes him an unhappy ending.

Running Wild's *The Ghost* represents the Arab Revolt through a portrait of T.E. Lawrence. From the songwriter's efforts to describe his life, it can be concluded that *The Host* viewed the event as a place for a heroic battle waged by the natives against foreign rulers. In addition, from the political aspect, *The Ghost* also displays an unwanted ending in the event in the form of a failure of independence, through a portrait of T.E. Lawrence.

In representing the events of the Arab Revolt 1916-1918, the 13 selected songs also have close socio-historical links. when it comes to the Arab Revolt, the dominant feature in the majority historiography of guerrilla warfare, the patriotic figure T.E. Lawrence, and Political Betrayal in terms of conspiracy afterwards. In the historical text, the Arab Revolt Event contains the situation of a gun war between the Arab Rebels against the Ottoman Army in liberating Arab lands. Then it enters the phase of guerrilla fighting and sabotage carried out by the Arabs tribes or led by allied officers. Until the end of the phase, it contains several agreements

made by the allies without inviting Arab aspirations after the war ended. The Arab Revolt desert guerrilla fighting is popularly known for its guerilla principles stemming from this event. Heroic and patriotic values are better known to T.E. Lawrence with his central roles. The Arab Revolt incident also contained the issue of the British controversial diplomatic against the Arabs, better known as a conspiracy involving France for the issue of territory. This collective knowledge influences the 13 war-themed songs. This is indicated by the theme of each song lyrics also tends to be in accordance with general knowledge about the event.

An example of analysis can be taken from Running Wild's *The Ghost* as follows;

THE GHOST/V.5/ARWar

Feisal was the only chance

To join the tribes to cross Turkish plans

Aqaba was the mighty key

To end the siege, to make them free

(The Ghost's Running Wild, Verse 5)

The lyrics verse 5th is dominated by direct sentences with many words that directly describe the direction of the context. The songwriter tries to reveal the importance of the army under Emir Feisal ibn Hussein in playing the direction of the Arab Revolt war of 1916-1918. The task of this rebel group was to sabotage and ambush the Ottoman Turks with a well-thought-out strategy. One of the acts was launched in the city of Aqaba which was given a metaphor as The Mighty Key because of its important status during the Arab Revolt. One of the goals of attacking the city was to free it from the siege.

The strength of the Arabs under the Hashemite banner was in a battalion led by one of the sons of the Sharif of Mecca, Emir Feisal ibn Hussein. In addition, T.E. Lawrence also admires his figure who has higher persuasive abilities than other siblings (in Barr, 2016). Emir Feisal was also one of the commander-in-chief figures whose role was dominant in various events such as the Liberation of the City of Aqaba and the Attack on Damascus with his British adviser, T.E. Lawrence. According to this parallel reading, researcher concludes this lyric expression comes from historical discourse of Arab Revolt War by representing an influential figure of Emir Feisal commanding his troops.

Then, the analysis is directed at the lyrics of the song Running Wild's *The Ghost* as a whole using an extrinsic element approach in finding tone and intention. The result of the analysis is that in *The Ghost*, the lyricist considers and knows that the Arab Revolt is a heroic event. The events of the conflict between the rebels against the Ottomans where the victory was won by the Arab rebels.

CHAPTER V

CONCLUSION AND RECOMMENDATION

This chapter contains conclusions and suggestions from researchers. The conclusion contains a summary of the findings that have been analyzed in the previous chapter, while recommendation is research advice to further researcher.

A. Conclusion

This conclusion is provided to shorten the explanation of all the results of the analysis in the previous chapter. This conclusion point is presented to answer the objective of the problem that has been determined in the first chapter. Therefore, Arab Revolt Representation in War-Themed Songs by New Historicism analysis concluded in several points;

1. Lyricist's view toward the Arab Revolt War-Themed songs

From the analysis of the tone and intention of song lyrics, the researcher found two kinds of lyricist attitudes towards this historic event. The first view considers the Arab Revolt as a heroic fight between Arab rebels against the Ottoman army. The heroic value is based on the efforts of the Arab fighters to fight in a guerrilla and succeed in destroying enemy facilities and achieving victory in the end. The second view argues that the Arab Revolt is a form of political conspiracy that will later be betrayed by Britain.

2. The Factor of Songs Relation to Network of Material Practice

There is a connection between the historical construction of Arab Revolt in various discourses with the song lyrics influencing the lyricist to represent the event in their song. As a song-writer, representation efforts are made through song lyrics in responding to the historical narrative of Arab Revolt. The popularity of the Arab Revolt narrative in various historical constructions provides *material* for the creation of creative writings, song lyrics. In other words, the Arab Revolt incident left interesting stories for the lyricist to be used as *material* in the song. The formation of discourse related to the Arab Revolt is the Autobiographical story of T.E. Lawrence, Heroic Guerrilla Warfare, and victory which is positively narrated in various forms of text. Meanwhile, Political betrayal and conspiracy are also present to construct the other side of the Arab Revolt story from the negative side. Meanwhile, the lyricist as a song-writer took the *material* to be used in the song. Then the Arab Revolt representations appear in their songs with their respective constructions. Domic's *Freedom Fighter* (2021), Sabaton's *Seven Pillars of Wisdom* (2019), Desert's *I gave You A Kingdom* (2019), and Running Wild's *The Ghost* (2013) represent the Arab Revolt by showing the heroic side of a war at that time. Then, The Mancis's *T.E. Lawrence On A Bike* (2013), Al Stewart's *League of Nations*, Billy Joel's *We Didn't Start the Fire* (1989), Gallows Hymn's *Seven Pillared Worthy House* (2019) and Gun N' Roses' *Riad N' Bedouin* (2013) reveal a picture of British political fraud against the Arabs after the Arab Revolt. This relates to the assumption of New

Historicism which states that all forms of work are closely tied to the surrounding material practices.

3. Arab Revolt 1916-1918 Represented in Selected Songs

The findings of this study suggest that there are three kinds of historical aspects of the Arab Revolt represented in each of the 13 war-themed songs, namely Arab Revolt Warfare, T.E. Lawrence Portrayal and Political Betrayal. These three aspects are part of one historical construction of the Arab Revolt which is written in various historical writings such as books, articles, and other writings.

B. Recommendation

Various kinds of fiction have more meaning than fiction itself. One of the things that fiction brings is representation. Fiction is understood as the author's imaginary writing, but behind it holds a lot of truth from the subconscious and the surrounding environment. That truth can be excavated again to be a lesson. Meanwhile, songs that are written works in the form of lyrics also undergo a process like this as well. By exploring the representation, many things can be known behind the collections. One of them is the connection between the author himself and the material practices around him (such as knowledge, policies, local wisdom, oral traditions and other forms of culture). The material mentioned earlier affects how a representation is constructed in the work. One of them is Arab Revolt Representation in War-Themed Songs. From 13 songs with the theme of Arab Revolt, it was found that not all historical constructions of Arab Revolt narrate heroic values but also contain other sides of the event based on lyricist knowledge. The capacity

of the lyricist or song-writer in knowing history cannot be separated from the influence of the historical discourse that surrounds them. From this phenomenon, the researcher recommends similar research in the future to also apply the practice of reading New Historicism. Not only choosing objects in the form of works of the past, but also popular works in order to reveal the connection between texts and contexts to reveals the discourse nowadays.

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APPENDICES

VALIDATION SHEET

The thesis data entitled *Arab Revolt Representation in War-Themed Song (A New Historicism Analysis)* has been validated by Winarti, S.Hum., M.A.:

Day : Friday

Date : October 28th, 2022

Sukoharjo, October 28th, 2022

Validator,



Winarti, S. Hum., M.A.

NIDN. 0604108605

Data Finding of Arab Revolt Representation in War-Themed Songs

(A New Historicism Analysis)

Rifki Mulyana

183211005

Notes:

1. HIST : Historical Representation
 - a. ARW : Arab Revolt Warfare
 - b. TEL : T.E. Lawrence Figure

2. POL : Political Representation
 - a. PB : Political Betrayal

3. V : Verse (Song Verse)
4. Brd : Bridge (Song verse lyric connector)
5. Ch : Chorus (Song Main Lyric)

| No. | Data | Code | Explanation | Valid/ invalid |
|-----|---|--|---|-------------------|
| 1. | <p><i>Lead the charge, a raider has entered the battlefield</i></p> <p><i>Sabotage, the game is about to unfold</i></p> | <p>(1)</p> <p>HIST/ARW/SABATON</p> <p>'S <i>Seven Pillars of Wisdom</i>/</p> <p>V.2/</p> | <p>The lyric expresses a man leading a charge into the battlefield to destroy the enemy's military facility or sabotage. The rebels gain victory in the end defeating the enemy Position. Through this lyric, the researcher examines the historical context of about Bedouin Fighter struggled heroically in ambush Ottoman Garrison by guerrilla strategy between 1916-1918. According to Barr (2006), Arab Rebels succeeded in portraying the rebellion by a hit and run and perfectly represent the image of irregular soldiers successfully beating the Regular Army of the Ottoman Empire, Researcher concludes that Sabaton's <i>Seven Pillars of Wisdom</i> 2nd verse text circulates inseparably to the <i>Arab Revolt War</i> (ARW) historical context through lyric representation. According to Veseer (in Castle, 2007), There is no separation between literary and non-literary text.</p> | ✓ |

| | | | | |
|----|---|--|---|---|
| 2. | <p><i>Mecca calls for eager partition of impious rule</i></p> <p><i>Levied resistance upon the stage of the world</i></p> <p><i>Beast-ridden tribesmen fight in irregular war</i></p> <p><i>The virtues of youth are those of war</i></p> | <p>(2)</p> <p>HIST/ARW/GALLOWS HYMN'S <i>Seven pillared Worthy House/V.3</i></p> | <p>This lyric verse describes the origin of the revolt. It is said that it began in Mecca suffering injustice rule. That matters cause all young tribes warrior joined to rebellion. It is concluded that there was injustice in government to Mecca which should be considered a privileged holy city by ruling itself as a nation should be. They began to fight, consisting of tribal forces that came from the Bedouin tribe to make the revolt gains its goal. In this lyric verse, Gallows Hymn expression has related to the historical discourse of Arab Revolt Warfare which commonly began with the injustice of Ottoman government between the central capital and its far eastern vassal state like Mecca in terms of economic, social, and political problems due to long distance between two Mecca-Constantinople (Leach, 2006). So, the researcher concludes this verse has related inseparably between <i>literary</i> and <i>non-literary text</i>.</p> | ✓ |
|----|---|--|---|---|

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| 3. | <p><i>A revolt to gain independence</i> <i>Hide and seek, hunters hot on their trail</i> <i>Joined their ranks, obtained their acceptance</i> <i>Side by side raid the Ottoman rail</i></p> | <p>(3) HIST/ARW/SABATON 'S <i>Seven Pillars of Wisdom/V.4</i></p> | <p>The lyrics express about war's purpose is to free the nation from the aggressors. In the action, the native people raise against them by guerrilla tactics like attacking railway supplies. The lyric also represents the fighter fighting side by side together in the revolt. By this finding, the researcher concludes this lyric has a relation to the Arab Revolt Purpose to establish an Arab nation over the land and drive out Turkish Ottoman rule over the Arab plain. This goal came from the <i>Sharif</i> of Mecca, Hussein ibn Ali Hashemite who wanted their nation could determine itself as an Arab Nation (Teitelbaum, 1998). The revolt was done by arm resistance by guerrilla tactics because the rebels consisted of plenty of Arab Sharifian Regular Army and mostly Arab Irregular Army from various local tribes like Bedouin fighters. A usual tactical attack mission was done by destroying the Damascus-Hejaz Ottoman railway, especially from 1917 until 1918.</p> | ✓ |
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| 4. | <p><i>Lead the charge</i> <i>Tafilah, Medina, Damascus</i> <i>calls</i> <i>Sabotage</i> <i>The game is about to unfold</i></p> | <p>(4) HIST/ARW/SABATON 'S <i>Seven Pillars of</i> <i>Wisdom/Brd.2</i></p> | <p>This song's bridge lyric tells about charges that influence several cities' fates Tafilah, Medina, and Damascus from being occupied until liberated by Arab Rebels. The attack contains a guerrilla strategy of destroying supply roads like bridges. The winner will be known soon after the attack has been done. This lyric contains the name of three cities that refer to three great decisive events in the Arab Revolt, namely: The Seize of Tafilah on January 25th, 1918; The Siege of Medina on January 9th, 1919; and the Capture of Damascus in October 1st, 1918. Those historical events ended with the successful Arab Rebel victory over Ottoman Empire. By this interpretation, the researcher concludes this 2nd Bridge Sabaton's <i>Seven Pillar of Wisdom</i> expresses the Historical discourse of the Arab Revolt War. It can be understood that the charge occurs in the first revolt resulted in the liberation of Tafilah, Medina, and Damascus.</p> | ✓ |
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| 5. | <p><i>Ride, only ride</i></p> <p><i>On the wings of the desert storm</i></p> <p><i>And your pride, burning pride</i></p> <p><i>Its hunger's fed when yourself is gone</i></p> | <p>(5)</p> <p>HIST/ARW/RUNNING WILD'S <i>The Ghost</i>/Ch.1</p> | <p>This lyric shows an image of a horse rider who goes through under desert sandstorm. The riders ride for a glorious mission that can't be rejected to determine the nation's fate. It is an obligated mission for making their nation appear strong by waging resistance against colonial power colonizing their land almost disappear. The lyric can be interpreted as the fighters going through the desert on a mission to free their land after a long time do not rise by revolt. The researcher concludes that this lyric shows the fighter of the Arab Revolt 1916 who had been called to rise fighting against the Ottoman to re-establish back the glory of the Arab nation. This lyric has Historical discourse by expressing the Arab Revolt War from the fighter portrayal.</p> | ✓ |
| 6. | <p><i>The ghost, the gallant rider</i></p> <p><i>On the edge of the desert storm</i></p> <p><i>A miracle written in the sand</i></p> <p><i>The desert plains for eternity</i></p> | <p>(6)</p> <p>HIST/ARW/RUNNING WILD'S <i>The Ghost</i>/Ch.2</p> | <p>In the 2nd Chorus, Running Wild's <i>The ghost</i> lyric is written a metonymy of <i>The Ghost</i> which refers to The Horse Rider. It is praised by lyricist that they fight by guerrilla tactics of silent attack, unseen, <i>hit and run</i>, and easily disappear when retreating just like a ghost;</p> | ✓ |

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| | | | <p>the same notion told commonly by an involved figure such as T.E. Lawrence (James, 2006:p.215). Mostly, the guerrilla war happened in the desert plains. Lines 3rd and 4th express <i>A miracle written in the sand, The desert plains for eternity</i> can be interpreted as their attempt to rebel is a form of a decision they have made for changing the nation's fate forever. The researcher concludes this 2nd chorus verse of Running Wild's <i>The Ghost</i> represents the historical discourse of the Arab Revolt War by showing the willingness of fighters to change their national fate.</p> | |
| 7. | <p><i>Feisal was the only chance</i> <i>To join the tribes to cross</i> <i>Turkish plans</i> <i>Aqaba was the mighty key</i></p> | <p>(7) HIST/ARW/RUNNING WILD'S <i>The Ghost/V.5</i></p> | <p>According to this verse 5 lyric, Running Wild told that Feisal, the commander of the Arab Army, is the main power to play a role in the revolt. Feisal soldier, consisting of tribal irregular warriors, has the mission to race Turkish reinforcement supply plans against them. To do this mission, the Feisal force should take a decisive battle to seize Aqaba because of its strategic value. Feisal refers to one of the main Arab rebel</p> | ✓ |

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| | | | <p>leaders and 3rd son of <i>Sharif</i> Mecca, Emir Feisal ibn Hussein Hashemite. He was the commander of the Arab Northern Army and was known as an ambitious political figure who struggled only for Arab interests during the Arab Revolt (Allawi, 2014). As the leader, he was an easy-going person who was close to T.E. Lawrence and had an open-minded personality who always desire to learn something new. When the Arab Revolt broke out in 1916, Feisal appeared as the leader who loudly voiced the independence of all Arab nations and their interests. The Capture of Aqaba is one of his roles and his Arab Northern Army. According to this <i>text</i> and <i>context</i> parallel reading, the researcher concludes this lyric expression comes from the Historical Discourse of the Arab Revolt War by representing an influential figure of Emir Feisal ibn Hussein commanding his troops in the battle of Aqaba.</p> | |
| 8. | <i>I will go if you will go to cross the deadly plains</i> | (8) HIST/ARW/RUNNING WILD'S <i>The Ghost/Brd.1</i> | This 1 st bridge verse lyric is the lyricist's expression of he stood apart in the Arab Revolt. He would come | ✓ |

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| | <i>I am here, the world to show what you are able to face.</i> | | forward into battle voluntarily if the charge cry begins into deadly battle. He always there is ready to prove the power and spirit of independence and desire to show the world. The researcher concludes this interpretation as a lyricist's attempt to express his feeling and spirit toward the Arab Revolt he knows by showing that he takes part in the rebellion. While, According to New Historicism, every personal interpretation of the past has its own biases, it comes from the author's <i>text</i> reference or his thought. Therefore, in this lyric, the author viewed Arab Revolt as a heroic event that evokes the spirit feeling that will be represented in this 1st bridge verse by showing the Historical Discourse of the Arab Revolt War according to the lyric text and the interpretation above | |
| 9. | <i>The sand is grinding the face Dust is clouding their trace</i> | (9) HIST/ARW/RUNNING WILD'S <i>The Ghost/Brd.2</i> | This <i>Second</i> bridge lyric depicts visual imagery of a mental picture that depicts the physical condition covered with dust and the disappearance of the trace above the sand. These 2 lines can be interpreted as the | ✓ |

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| | | | <p>lyricist's attempt to give the symbol of the rebel's heavy struggle against their enemy in the desert. It is tried by providing the <i>dusty face</i> of rebels when they were in the middle of the desert. The 2nd line is the lyricist's attempt to show the <i>disappearing trace</i> by the means that they have been stepping long trip on a mission journey. By both interpretations, Running Wild's <i>The Ghost</i> in the 2nd bridge lyric seems trying to tell the listener to imagine their desire to gain freedom in the revolt. According to the imaginative picture evoked by this lyric, this finding is categorized as the Arab Revolt War taken from Historical discourse.</p> | |
| 10. | <p><i>The sun burns out their mind</i> <i>Slowly, like sand rule the time</i> <i>Wings of dark, vultures fly</i> <i>The wind, the last battle cry</i> <i>Aqaba</i></p> | <p>(10) HIST/ARW/RUNNING WILD'S <i>The Ghost/V.6</i></p> | <p>This verse 6 reveals visual imagery about the picture of Arab fighters when turning into a battle. The imagery causes a mental picture of a person who amok brave to charge the enemy. They bring death to the enemy as depicted by the word <i>Dark</i>, and <i>vultures</i> while screaming the shanty of war toward Aqaba. The</p> | ✓ |

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| | | | <p>researcher takes conclusion that this lyric trying to depict the spirit soul of Arab tribes like the Bedouins who are famous for their brutality and war-maniac take an important role during the Arab Revolt 1916, especially when Aqaba was seized from Ottoman rule (Murphy, 2008). They were known for having no fear to face the enemy. Running Wild expresses their thought about Arab Tribal Forces through their characteristic. Running Wild viewed them as war-liked and harsh livelihoods who had strong demands to gain independence. The lyric represents those through the time when the struggle of Aqaba was done by the Arab local tribe as an important battle. According to this analysis, the researcher categorizes this lyric into the Historical Discourse of the Arab Revolt War done by this lyric.</p> | |
| 11. | <i>This dark place we live in is sinking in the shadows</i> | (11) HIST/ARW/DOMIC'S <i>Freedom Fighter/V.1</i> | This verse's lyrics express the depiction of when Arab-armed Bedouin rebels come toward the battlefield. They bring complete guns ready to bring | ✓ |

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| | <p><i>The gods of creation are never gonna show</i></p> <p><i>Bring on the guns and the legion of Bedouins</i></p> <p><i>Right across the border no more pain is to be found, oh no</i></p> | | <p>death to the enemy. Crossing the Ottoman defending line and crossing the border without any fear of death. It is concluded that the lyricist attempt to express this at the beginning of the song with the depiction of a Bedouin who came riding a horse in the desert on a mission to face the Ottoman Army. According to this interpretation, this lyric verse is categorized as the interpretation of the historical discourse of the Arab Revolt War.</p> | |
| 12 | <p><i>Al-Houl</i></p> <p><i>This be cause for final revolution</i></p> <p><i>Daring raids hold fast to greater resolution</i></p> <p><i>Ordered sanctions of expedient task into war</i></p> <p><i>War, war, war, war</i></p> | <p>(12) HIST/ARW/GALLOWS HYMN'S <i>Seven Pillared Worthy House/V.4</i></p> | <p>This lyric express about Arab force's harsh expedition somewhere in the desert. In the spirit of revolt, they are willing to traverse the vast desert which has threats of terror and rogues (as <i>Al Houl</i> means Terror). They do not care about the threat. All their purpose is to fight in the war. According to Murphy (2008) when the expedition of seizing Aqaba mission, the Arab Irregular Force horde passed Al Houl plain which had many death threats from criminals. According to T.E. Lawrence's note, later expressed that the Bedouin</p> | ✓ |

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| | | | <p>tribe had a rough experience facing this harsh desert livelihood, while for foreigners like himself it was death in life. But their demands to wage the revolt were important for them. According to this intrinsic interpretation and comparison between history texts, the researcher categorizes this lyric as the historical discourse representation of the Arab Revolt War.</p> | |
| 13. | <p><i>A thousand camels, a thousand knives</i> <i>Cracking rifles, a thousand bombs</i> <i>A sea in which no oar is turned</i></p> | <p>(13) HIST/ARW/GALLOWS HYMN'S <i>Seven Pillared Worthy House/V.5</i></p> | <p>The verse 5 lyrics reveal the continuation of war expressed by the accumulation of tools and weapons. The mobility of the Arab tribal troops relied on camel and horse as vehicles. Then firearms assistance began to be collected complete with bombs imported by sea. By the material culture they have, the Arab Tribe troops attack not only with firearms, but also involve sharp weapons. Across the desert expanse, attacks were launched on Ottoman bases. Everything was done only to gain independence for their nation and expel the Ottoman power in the Arab region. According to this interpretation, The Researcher</p> | ✓ |

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| | | | categorizes the lyric as the representation of the historical discourse of the Arab Revolt war. | |
| 14. | <i>The Arabs strike anywhere Across the desert, against the Turks For independence, we fight!</i> | (14) HIST/ARW/GALLOWS HYMN'S Seven Pillared Worthy House/V.6 | In this verse lyric, the lyricist directly expresses the charge that happened in the Arab Revolt. Arab strikes spread pointed into the Turkish force position. They did this only for independence according to this intrinsic interpretation, The Researcher categorizes this lyric as the representation of the Historical Discourse of the Arab Revolt war. | ✓ |
| 15. | <i>Subhuman conditions are exposed Sub-standard existence is lost Hardening, a warrior is born Seven pillars of wisdom</i> | (15) HIST/ARW/SOULFLY' S Fallen/V.2 | This lyric verse expresses the depiction afterward the Arab Revolt creates new things. <i>First</i> , the destruction of human facility remains can be seen clearly. <i>Second</i> , no one building remains stands. <i>Third</i> , after the rough condition of war, the new hero appears. Based on this intrinsic interpretation, it can be concluded that this is in accordance with the Arab nation's condition after the revolt ended in 1918. The lyrical expression, Arab Revolt remains no political decision that deserves for the Arab nation. According to Weitzman (2016), the | ✓ |

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| | | | <p>presence of the Sykes-Picot Agreement and Balfour Declaration 1917 were removing Arab rights to rule their traditional region of the entire Arabian Peninsula politically. But there were several heroes appeared as the main figure in rolling the great influence of the Arab Revolt event, some of them appear Auda Abu Tayi, a brave tribal force leader of Howeitat; then Emir Feisal ibn Hussein, known as a charismatic leader who had a big role in the revolt and T.E. Lawrence who had his brilliant influence in strategy and his struggle in voicing Arab aspiration after the war in the international conference (Murphy, 2008).</p> <p>According to intrinsic interpretation and <i>non-literary text</i> reading, it can be concluded that the lyricist expresses the Arab Revolt event as the nature of war that usually happens. Based on the lyric found in the phrase <i>Seven Pillars of Wisdom</i> in the 4th line refers to Lawrence's autobiography, the researcher concludes that it means this lyric represents the Historical</p> | |
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| | | | discourse of the Arab Revolt War as an ordinary war that commonly happens | |
| 16. | <p><i>Reward the fight with a high commendation</i></p> <p><i>Right across the border no more pain is to be found</i></p> | <p>(16)</p> <p>HIST/ARW/DOMIC'S</p> <p><i>Freedom Fighter/Brd.3</i></p> | <p>This lyric expresses about reward given to fighters after they contribute to the revolt. They are awarded commendations by the leaders. Then, after gaining rank, the bravery and confidence morally will increase to break further enemies as the more experience the rebels got before. Meanwhile, The Arab Revolt was waged by Syarif Hussein after the mutual agreement between him and Sir Henry McMahon, British High Commissar in Egypt agreed to make the mutual alliance of Arab-Britain to fight Ottoman in Hejaz. Based on this relation between the two nations, The British would help material supplies to Arab rebels through the Red Sea, while, the Arabs would help to weaken Ottoman influence in Arab by refusing their demands in joining the fight against western nations. The Arab regular army had the salaries, supplies, and high prize of recognition by Britain if they</p> | ✓ |

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| | | | successfully establish a nation. They had a mutual reward for each other through this alliance (Barr, 2006). According to this, the researcher categorizes this lyric as the representation of Historical Discourse about the Arab Revolt War. | |
| 17. | <p><i>Creativity allied with justice</i></p> <p><i>Expose the wicked and lead not into temptations</i></p> <p><i>Reward the fight with a highly valued power</i></p> <p><i>When we cross the border, we will live forevermore</i></p> | <p>(17)</p> <p>HIST/ARW/DOMIC'S</p> <p><i>Freedom Fighter/V.2</i></p> | <p>This lyric exposes the power relation between Arab-Britain in the Arab Revolt. The allies can push the enemy's power to become weak. They combined the idea and bravery into effective power to push it. Everyone between them has their advantages that completed each other to cover their weaknesses Then, based on those combinations they can break the enemy line and gains experience until no more pain they feel. This lyric is expressed by Domic in their knowledge about the Arab Revolt itself which is famous for the alliance they did in 1916-1918. The discourse always said the same thing, the rebel force defeats Ottoman regular force heroically under T.E. Lawrence's</p> | ✓ |

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| | | | portrayal (Meyers, 1989). Based on this, both texts have a relation to each other. | |
| 18. | <i>Lawrence of Arabia</i> <i>Out here fucking it up</i> <i>The first of many Arab springs</i> <i>Freedom from Turkish kings</i> <i>Sultan days have long passed</i> <i>The people speak as one at last</i> <i>Rally to Ataturk</i> <i>Every man to the earthworks</i> <i>Defenders of Gallipoli</i> <i>Take up arms and set us free</i> | (18) HIST/ARW/THE BIG LOVE'S Trapped in Trabzon Blues/V.3 | This lyric is part of the song verse <i>Trapped in Trabzon Blue</i> using a story of the city of Trabzon when the Arab Revolt was over. Lyricist implicitly mentions that the Arab Revolt was the beginning of all revival events in the Arab in the next century. Then, in the same era, Turkey, formerly under the Ottoman Sultan, turned into a state after the end of the War. Lyricists call it liberation. Then, it is replaced with Ataturk. During that reign, the people took up arms to defend the Turkey at Gallipoli Campaign. From this intrinsic interpretation, the Lyricist tries to describe the city of Trabzon from its historical side, closely tied to the events, of the Arab Revolt and the Gallipoli Campaign. Meanwhile, regarding the Arab Revolt implicitly (as the Arab Spring), the lyricist has his view that the Arab Revolt is the beginning of a part of the Arab Springs series which occur in Arab until now. | ✓ |

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| | | | <p>The same thing is said by many other texts regarding the Arab Revolt incident which is related to various bloody revolutionary events to various conflicts of Arab Spring, all of which stem from a sense of colonization and its aftermath (www.palestinechronicle.com). According to this, the researcher concluded that the verse has a relation to history discourse of the Arab Revolt war.</p> | |
| 19. | <p><i>This is the end of the world as we know it</i> <i>Weapons of mass destruction are coming</i> <i>Brutality of man is forming</i> <i>Your temples will be destroyed</i></p> | <p>(19) HIST/ARW/SOULFLY' S Fallen/V.1</p> | <p>The end of civilization's life at the beginning of the song is revealed in Verse 1 of Soulfly's Fallen. The lyric text uses a lot of denotative meaning. In verse 1, Soulfly expresses the effects of war that can end lives. War also purges the population through its weapons of destruction. Then, brutality and destruction seem to occur as remains effect. In general, war always causes damage and loss. It also happened when the Arab Revolt ended. The difference lies in the form of loss itself which has the same level of effect as a physical loss. The Arab Revolt resulted in the loss of the Arab</p> | ✓ |

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| | | | <p>political right of self-determination and the establishment of Arab based on the principles of pan-Islamism. The big dream was also promised by the British by offering military assistance. However, in Ediz (2016) betraying is a British weapon. The Hashemite family who initiated the revolt and the political rights and religious legitimacy of Islam suddenly disappeared in 1919 with the decision of Britain as the superior protectorate over the southern Arabian region of the peninsula. According to this, the researcher concluded that the verse has a relation to history discourse of the Arab Revolt war.</p> | |
| 20. | <p><i>You are fallen heroes</i> <i>You fallen angels</i> <i>You are fallen traitors</i> <i>You fallen kings</i> <i>Fallen imperium, fallen imperium</i></p> | <p>(20) HIST/ARW/SOULFLY' <i>S Fallen/Ch.2</i></p> | <p>Soulfly in chorus 2 asserts that anyone can die as a result of war. With phrases as if aimed at the listener, the lyricist implied that anyone who came as a hero would perish. Not only heroes but also good people, betrayers, and even kings and their kingdoms will perish in a war that doesn't look at anyone. According to this, the researcher concluded that the verse has a</p> | ✓ |

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| | | | relation to the historical discourse of the Arab Revolt war. | |
| 21. | <p><i>I stare the abyss in its face</i> <i>I'm burning you with my hate</i> <i>Desolation they call this place</i> <i>Witness hell, you maggot's race</i></p> | <p>(21) HIST/ARW/SOULFLY' S Fallen/V.3</p> | <p>In verse 3, the author expresses this as if he is the perpetrator of the war. The expression of verse 3 lyrics uses visual imagery technique. Through visual depictions, there will be an image of how the character "I" stands staring at an abyss full of humans, and then he slaughters it by burning it with hatred. He thought they were going to hell in that desolate realm just because they were of a different race. The historical narrative of the Arab Revolt, especially the Sykes-Picot Agreement, is always expressed as the cause of various conflicts in the Middle East. The problem of prolonged war becomes a major issue when considering the Middle East. From the sectarian conflict, ISIS came against the Iraqi and Syrian governments and other opposing factions by voicing the decline of Islam due to the devious Sykes-Picot Agreement through the opening of the Iraq-Syria</p> | ✓ |

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| | | | border in August 2014 (www.theguardian.com), Then there was the Kurdish uprising against the Iraqi government to build a cultural area that is separated by the Iraq-Syria border which is also determined by the Sykes-Picot Agreement (Laipson, 2016). there are many more examples like this, especially the views of Muslims on the agreement. According to this, the researcher concluded that the verse has a relation to the historical discourse of the Arab Revolt war. | |
| 22. | <p><i>The new war ended but the threat remains</i></p> <p><i>Our enemy has learned to live with pain</i></p> <p><i>Confronting mutants going insane</i></p> <p><i>Treacherous thoughts in your brain</i></p> | <p>(22)</p> <p>HIST/ARW/SOULFLY'</p> <p>S Fallen/V.4</p> | <p>The lyric from the 4th verse conveys a picture of the atmosphere at the end of the war. On the bridge, visual imagery is conveyed through the image of a man cleaning his weapon covered in enemy blood and leaving his face full of red splashes. Then continued in the 4th verse at the end of the war leaving a difficult time. Then the enemy also began to get used to that difficult time. In lines 3 and 4, it is a form of conveying the lyricist's imagination that the enemy turns into a mutant after going through that difficulty, then the</p> | ✓ |

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| | | | <p>impact is still stuck in the head. The historical narrative of the Arab Revolt, especially the Sykes-Picot Agreement, is always expressed as the cause of various conflicts in the Middle East. The problem of prolonged war becomes a major issue when considering the Middle East. From the sectarian conflict, ISIS came against the Iraqi and Syrian governments and other opposing factions by voicing the decline of Islam due to the devious Sykes-Picot Agreement through the opening of the Iraq-Syria border in August 2014 (www.theguardian.com), Then there was the Kurdish uprising against the Iraqi government to build a cultural area that is separated by the Iraq-Syria border which is also determined by the Sykes-Picot Agreement (Laipson, 2016). there are many more examples like this, especially the views of Muslims on the agreement. According to this, the researcher concluded that the verse has a relation to history discourse of the Arab Revolt war.</p> | |
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| 23. | <p><i>Far from home, a man with a mission</i></p> <p><i>In the heat of the glistening sun</i></p> <p><i>In the heart of ancient tradition</i></p> <p><i>This man's journey has only begun</i></p> | <p>(23) HIST/TEL/SABATON' S <i>Seven Pillars of Wisdom/V.1</i></p> | <p>Now the following data below represents the construction of T.E. Lawrence's figure based on the War-Themed Song Lyric.</p> <p>This lyric tells about the arrival of a man who is referred to as T.E. Lawrence. He comes from far away to fulfill his duty. The line <i>In the heat of glistening sun</i> impresses the listeners that the man came to the desert plains identical to the sun and heat. The use of concrete sentences <i>In the heart of ancient tradition</i> conveys a symbol of Arabic culture that still holds its old traditions, strengthened by previous imagery techniques. After arrival in Arab, his duty began on a journey. In fact, according to Murphy (2011), he arrived at Jiddah port on October 15th, 1916 from Cairo and observed Arab power to get information for Great Britain's further decision in aiding the revolt. Based on this, the researcher categorizes this lyric as the representation of Historical discourse about T.E. Lawrence.</p> | ✓ |
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| 24. | <p><i>Born in England, religious raised A hazy dream, the world to face Indifferent to joy and pain No measuring, never ending games</i></p> | <p>(24) HIST/TEL/RUNNING WILD'S <i>The Ghost/V.1</i></p> | <p>This lyric verse expresses the brief story of T.E. Lawrence when he was a child. In the lyrics, he is revealed to have been born in England to a religious family. He ever out of school when got into an accident that caused his leg to break. But the learning never stopped, he kept continuing to study. According to Korda (2010) when he was 16 years old, he was out of school for healing his broken legs after a bicycle accident, but it didn't prevent him to gains prizes and scholarships in the school magazine. He joined the Junior Oxford Local Examination included the subject of religion, knowledge, arithmetic, history, English (language and literature), geography, Latin, Greek, French, and mathematics. He failed at mathematics and arithmetic but he was successful to gain first-class rank. Therefore, according to intrinsic interpretation and reading <i>non-literary</i> text about the life of T.E. Lawrence, the researcher concludes this lyric</p> | ✓ |
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| | | | represents the Historical discourse of T.E. Lawrence's story. | |
| 25. | <p><i>He tried to join the army then</i></p> <p><i>He was denied, they had too much men</i></p> <p><i>He studied then the ancient times</i></p> <p><i>Digging up relics and signs</i></p> | <p>(25)</p> <p>HIST/TEL/RUNNING WILD'S <i>The Ghost/V.2</i></p> | <p>This lyric tells about T.E. Lawrence's early career. He attempted to join the military but was rejected. Instead, he continued his academic skills in history and archaeology and began to observe past artifacts of ancient times. According to James (2008), Lawrence ever tried to join the army as a private soldier when he was 18 years old after running away from home, but this story cannot be proven. It was told by Lawrence to Liddell Hart. After his death, Hart searched Lawrence's enlistment history to the Department of War, but no document can prove his register at 18 years old. Lawrence continued his academic activities at Oxford majoring in Archaeology under David Hogarth's patronage at Ashmolean Museum. According to this, the researcher categorizes this lyric as the representation of the Historical discourse of T.E. Lawrence.</p> | ✓ |

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| 26. | <p><i>I will bring Redemption to fallen land The lawful king Will rule once again A thousand days I've spent under desert sun I start the reign Of seven pillared worthy house</i></p> | <p>(26) HIST/TEL/DESERT'S I Gave You A Kingdom/V.4</p> | <p>This lyric tells about T.E. Lawrence's promises to the king through the first-person point of view. He promises to seize back the land for the king to re-establish the kingdom. He has dedicated it by fighting in the desert to complete the promise. He begins to build his wisdom which means contributing ideas, wisdom, and thoughts to the king and the kingdom. T.E. Lawrence figure in history known as <i>Lawrence of Arabia</i> because of his dedication to the Arab Revolt. He spent the time in Arab Revolt with Emir Feisal as military liaison and advisor (James, 2000). To his biography, T.E. Lawrence is known for his own idealistic and promises when contributing to the Arab Revolt. As an archaeologist in Syria before the war broke out, he had met many Arab tribes, which resulted in his motivation to set Arab independence from Ottoman rule. In his several letters account, there is clear that he had the biggest desire to contribute to Arab Independence, according to his letters sent to his lecturer, David Hogarth. He obsessed to expelled</p> | |
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| | | | France's rule into Syria as he met with Sharif Hussein ibn Ali (Barr, 2016). From the lyric, this Lawrence's facts are expressed by representing Lawrence's promise to the king which refers to his ideal dream to free Arabs. Therefore, by reading <i>literary</i> and <i>non-literary</i> texts, it is concluded that this lyric represents the historical discourse of T.E. Lawrence. | |
| 27 | <p><i>I drew these tides of men into my hands</i></p> <p><i>I wrote my will across the stars</i></p> <p><i>To earn your people's freedom</i></p> | <p>(27)</p> <p>HIST/TEL/GALLOWS</p> <p>HYMN'S <i>Seven Pillared Worthy House/ V.7</i></p> | <p>This lyric verse expresses T.E. Lawrence's dauntless promise which is represented by first-person point of view. He heard the man complain about their land under another nation's authority. He writes them with an insistent intention to fulfill their demands to gain independence. According to the text, the lyric is taken from T.E. Lawrence's poem entitled <i>To S.A.</i> It was written for his beloved Syrian boy, Selim Ahmed "Dahoum" who had died of typhus in 1917. It contains Lawrence's feeling expression toward Selim Ahmed after recently knew the news of his death in Damascus. Through <i>To S.A.</i> Lawrence wrote:</p> | ✓ |

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| | | | <p><i>I loved you, so I drew these tides of men into my hand And wrote my will across the sky in stars To earn you freedom, the seven pillared worthy house That your eyes shining</i></p> <p>(T.E. Lawrence <i>To S.A.</i> verse 1)</p> <p>Gallows Hymn takes Lawrence's <i>To S.A.</i> poem into their song entitled <i>Seven Pillars Worthy House</i>, but still found different. According to the entire <i>To S.A.</i>, the poem is written by Lawrence to express his love for the Syrian Boy. After the boy died, Lawrence wrote contain his promise to the Arab nation entirely as the boy apart from them. While Gallows Hymn only cited only the line about T.E. Lawrence's dauntless promises to the Arab nation instead Lawrence's Queer sexual orientation (it is still debated by historians). While between Lawrence's <i>To S.A.</i> and Gallows Hymn's <i>Seven Pillared Worthy House</i>, New</p> | |
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| | | | <p>Historicism (Mahayana in Syahfitri, 2019) views the presence of a text as probably influenced and has a connection to the previous text and it is owned by its era. So, the researcher concludes Gallows Hymn's <i>Seven Pillared Worthy House</i> in verse 7 is owned by its era marked by lyricist removal attempts to several lines of T.E. Lawrence's sexual orientation representation into <i>S.A.</i> To represent the Historical discourse of T.E. Lawrence according to lyrics, Gallows Hymn cited Lawrence's poem in their song by selecting several parts of the verse.</p> | |
| 28. | <p><i>Death seemed my servant Until we came near When you smiled upon me In sorrow and envy</i></p> | <p>(28) HIST/TEL/GALLOWS HYMN'S <i>Seven Pillared Worthy House/V.8</i></p> | <p>This lyric has a similar case to previous data. It tells about Lawrence's promise through first-person point of view. The lyric tells that Lawrence sees sorrow in the residents' eyes. They smile but Lawrence feels they are in sorrow and envy. This lyric is also taken from Lawrence's <i>To S.A.</i> poem. However, <i>To S.A.</i> and Gallows Hymn's <i>Seven Pillars of Wisdom</i> have different representations considering the different</p> | ✓ |

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| | | | <p>eras. The actual <i>To S.A.</i> 2nd verse poem express Lawrence's close relationship with Selim Ahmed:</p> <p><i>Death seemed my servant on the Road, 'till we were near</i> <i>And saw you waiting</i> <i>When you smiled and in sorrowful</i> <i>Envy he outran me</i> <i>And took you apart:</i> <i>Into his quietness</i></p> <p>(T.E. Lawrence's <i>To S.A.</i> Verse 2nd).</p> <p>According to those explanations, researcher conclude that Gallows Hymn cited T.E. Lawrence's <i>To. S.A.</i> poem represents the Historical discourse they use about T.E. Lawrence in their song</p> | |
| 29. | <p><i>As the darkness falls and Arabia calls</i> <i>One man spreads his wings, as the battle begins</i></p> | <p>(29) HIST/TEL/SABATON' S Seven Pillar of Wisdom/Ch</p> | <p>This lyric tells about the rise of Arabia against the dark era because of one man. The man spreads his great influence to increase the nation's spirit to rise to fight. They finally success seized land into their authority because of the man's wisdom and influence.</p> | ✓ |

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| | <p><i>May the land lay claim on to Lawrence name Seven pillars of wisdom light the flame</i></p> | | <p>According to intrinsic interpretation, the researcher concludes the anonym <i>man</i> refers to T.E. Lawrence. He is known as a charismatic figure. He also played the main role in the Arab Revolt as the military advisor whose idea is used to fight against Ottoman (Faulkner, 2008). The sentence <i>Seven Pillars of Wisdom</i> refers to Lawrence's autobiography during the Arab Revolt 1916-1918. The researcher categorizes this data into the representation of the Historical discourse of T.E. Lawrence.</p> | |
| 30. | <p><i>Starlit skies of Arabia Home of the brave and bold Your magical sights Ignite my revolt</i></p> | <p>(30) HIST/TEL/DESERT'S I Gave You A Kingdom/V.2</p> | <p>This lyric tells about the typical nature of Arabs. The land of brave people who war-liked tribe society. The typical Arab has been influenced by man's charisma. It will be triggered into a mass revolt against colonialism. According to intrinsic interpretation, it is concluded that the lyric describes Lawrence's charisma triggering rebel feelings of revolt spirit. He gained acceptance between the Arab tribe and the leaders when he came to the Arab after the revolt</p> | ✓ |

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| | | | broke out (Murphy, 2008). The researcher categorizes this lyric as one of the History discourse representations of T.E Lawrence's portrayal | |
| 31. | <p><i>Karkamish was where it all began</i></p> <p><i>He joined the armies' service then</i></p> <p><i>The Suez-Channels was to defend</i></p> <p><i>The Turkish force had to be banned</i></p> | <p>(31)</p> <p>HIST/TEL/RUNNING WILD'S <i>The Ghost/V.2</i></p> | <p>The lyrics verse tells about further T.E. Lawrence's career in the military. All began in Carchemish he was involved in the war. It was when the Suez Canal was in the war between Britain and Ottoman. While Lawrence was still being Archaeologist in Carchemish in 1914, it was the first time he came to the Middle East. He did excavation an ancient medieval fortress of Hittie in Carchemish with his mentor, David Hogarth (Korda, 2010). After that, the war between Britain and Ottoman broke out, he was given duty as a Military Intelligence officer as a liaison to Arab Bureau in Cairo and worked as a mapmaker (James, 2008). While in 1914, Ottoman began to mobilize partially their power marching into Suez Channel made tension at the border. According to intrinsic and</p> | ✓ |

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| | | | context, the researcher concludes this lyric represents the historical discourse of T.E. Lawrence. | |
| 32. | <p><i>Taken into possession</i> <i>Robbed of your secrets and gold</i> <i>Legacy of your wisdom</i> <i>I will reveal to the world</i></p> | <p>(32) HIST/TEL/DESERT'S I <i>Gave You A Kingdom/V.3</i></p> | <p>This lyric expresses T.E. Lawrence's image when he and his Arab tribe attack the enemy. The Arab Rebels have the capability in ambushing enemy convoys and seizing facility positions. They can rob many valuable and important things from the enemy. He always gives some advice to discuss how the strategy works wisely. He proves to the world that the revolt can give worthy resistance to the enemy. As commonly as T.E Lawrence's portrayal expressed as an expert in guerrilla strategy, this lyric also delivers this. The researcher concludes that this lyric contains the historical discourse about T.E. Lawrence as he was involved in the Arab Revolt 1916-1918.</p> | ✓ |
| 33. | <p><i>Scattered tribes I've reunited</i> <i>Left primal feud in the past</i> <i>Damascus has fallen</i> <i>I gave you a kingdom so vast</i></p> | <p>(33) HIST/TEL/DESERT'S I <i>Gave You A Kingdom/V.5</i></p> | <p>This lyric verse expresses the relationship between T.E. Lawrence and his Arab comrades through first-person point of view. He succeeds to unite various</p> | ✓ |

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| | | | <p>Arab Tribes into one power reliable to be commanded. The tribe has left their hostility in the past. By tribal power commanded by him, Damascus is successfully seized and the kingdom region becomes vast. It concluded that by uniting the tribe, Lawrence could seize Damascus as part of the king. According to www.history.com the Capture of Damascus occurred on October 1st, 1918, by the attack from a coalition power consisting of Arab and British forces. The capture fulfilled a series of Arab liberation from Ottoman rule. Then Damascus would be placed by Feisal I as the king. The main commander in this campaign was T.E. Lawrence's plan. So, according to this, the researcher categorizes this lyric as the historical discourse of T.E. Lawrence.</p> | |
| 34. | <p><i>Not for power, not for glory</i> <i>But by the call of my heart</i> <i>I studied your ways</i> <i>Embraced your delights</i></p> | <p>(34) HIST/TEL/DESERT'S I <i>Gave You A</i> <i>Kingdom/V.6</i></p> | <p>This lyric express Lawrence's attitude not to hoping return for everything he does for the revolt. As his heart guides his pure intention to contribute in the name of the king with no political interest in his</p> | ✓ |

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| | | | <p>nation. As an expert in archaeology and has many experiences with Arab nature before, he easily knows and understands the language and culture of Arab society. This knowledge guides him to understand more about Arab demands in waging the revolt. T.E. Lawrence has his idealistic dream to help Arab Revolt. He thought that everything Ottoman had over the Arabs deserved to be owned by the Arabs themselves in various aspects. Political rights, economics, and all things about self-determination must be owned by Arabs (Korda, 2010). According to this, the lyric contains the lyricist his view of T.E Lawrence, but his expression circulates inseparably from History discourse about T.E. Lawrence.</p> | |
| 35. | <p><i>The sunlight in the desert</i> <i>The taste of wild winds</i> <i>The new world we fought for</i> <i>The many lives we lived</i></p> | <p>(35) HIST/TEL/GALLOWS HYMN'S <i>Seven Pillared</i> <i>Worthy House/V.9</i></p> | <p>The lyric verse uses visual imagery to express Arab rebels' attempt to seize regions as many as they can. Under the heat, in the middle of the quiet desert, they fight for the new world. For the future, they seize the region to establish the dream nation. Arab Revolt's</p> | ✓ |

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| | | | <p>main goal was to drive away Ottoman rule and establish an Arabism nation over the Arab peninsula. For the future, Syarif Hussein ibn Ali, the figure who initiated the revolt, would make his three sons into three kingdoms each of whom will rule in several regions of Arab (Murphy, 2008). It was T.E. Lawrence who stood behind Hussein's son, Emir Feisal, who helped Arab Regular and Irregular army to fight effectively in guerrilla tactics, he understood the more the Arab Revolt relied on them, the many they got the rule (Korda, 2010). The researcher concludes that this verse lyric has circulation inseparably to the historical discourse of T.E. Lawrence.</p> | |
| 36. | <p><i>He lived his life of tragedy without a home No place to flee Distracted soul caught in its trance, from the start Without a chance</i></p> | <p>(36) HIST/TEL/RUNNING WILD'S <i>The Ghost/V.7</i></p> | <p>This lyric verse describes T.E. Lawrence's destiny after the Arab Revolt ended. The verse told that he has faced much of the tragedy he met from the beginning of the war. After going home, he does not have a home to go to. While his mind is bothered by the experience of the past. No opportunity to fix it all back. According</p> | ✓ |

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| | | | <p>to this intrinsic interpretation, it concludes that T.E. Lawrence had trauma and depression to keep thinking of many things he had met during the war. Although he was considered as a hero in Britain for his heroic action in the Arab Revolt 1916-1918 event, it didn't make him proud.</p> <p>Lawrence has a psychological problem with his daily activity. It was indicated by his unusual habits of being alone all day in his attic room writing his book. this problem is also indicated by his letters, sometimes he wrote in sorrow tone, with happiness, or desire to suicide. During his career in Royal Air Force, he didn't take any great responsibility. The experts assume those a result of his traumatic experience when he was being a leader who had promised a nation pseudo-independence (Simpson, 2011). Therefore, the researcher concludes this lyric verse has a relation to historical discourse about T.E. Lawrence.</p> | |
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| 37. | <p><i>He tried to free Arabia from its siege</i></p> <p><i>But he'd gone too far</i></p> <p><i>He paid his price on the desert plains</i></p> <p><i>He'd lost his soul, he'd lost his trace</i></p> | <p>(37) HIST/TEL/RUNNING WILD'S <i>The Ghost/V.8</i></p> | <p>This lyric verse describes T.E. Lawrence's effort to contribute to the Arab Revolt based on his own goal. He plays the main role to help the Arab to gain independence. Contrary to his nation's political goals, he had obstacles to step as his duty to Arab demands him to complete the Feisal mission. He has to accept various contrary matters between Arab-Hashemite and British interests. He gets himself in the middle of interest. When the revolt is completed and the Arabs can't fulfill their interest, he feels guilty. He pays the price in traumatic form after the war is over. By intrinsic interpretation, it concludes that Lawrence suffered traumatic experiences from his position in the Arab Revolt. One example came from Damascus when he was disappointed in Britain's authority in October 1918 just after the capture was completed by Allied and Arab Troops. He and Emir Feisal were told by General Edmund Allenby that the Arabs wouldn't govern Damascus, contrary to Feisal's interest to rule the city (Anderson, 2013). While, Lawrence felt</p> | ✓ |
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| | | | witnessed the disappointment of the Arab leader. It was one of the obstacles he met as the cause of his psychological problem after the war. Based on this, the researcher concludes that this lyric verse has a relation to the historical discourse of T.E. Lawrence. | |
| 38. | <p><i>The ghost, the gallant soldier</i> <i>A splitted soul gone with the</i> <i>wind</i> <i>His mind was bound to the</i> <i>western world</i> <i>His heart belongs to the desert</i> <i>plains eternally!</i></p> | <p>(38) HIST/TEL/RUNNING WILD'S <i>The Ghost/V.9</i></p> | <p>This lyric verse described T.E. Lawrence's typical identity image based on his story in the war. The lyric verse describes that he is like <i>The Ghost</i> which is associated with his guerrilla tactic capability in the fast disappearing tactic in the battle. But his soul didn't the best as everything he has done heroically. He suffers guilty psychologically. Having this problem, he is described as having two souls one from the western as he was born there, and another from the middle eastern (<i>belong to the desert</i>) to his sympathy and strong willingness involved in the Arab Revolt. By intrinsic interpretation, it concluded that the expression related to the self of T.E. Lawrence figure who is commonly known as one of the famous British Military people</p> | ✓ |

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| | | | <p>sympathizes more with nations in the middle east (Walker, 2018). A British gentleman who knows everything about Arab and spoke their language fluently. A rare figure found like himself. According to this, the researcher concludes that this lyric verse has a relation to the historical discourse of T.E. Lawrence.</p> | |
| 39. | <p><i>On trailing campaigns</i> <i>For victory we fought</i> <i>Stuck between the past and</i> <i>future</i> <i>Nothing is written</i></p> | <p>(39) HIST/TEL/GALLOWS HYMN'S <i>Seven Pillared</i> <i>Worthy House/V.10</i></p> | <p>The lyric verse tells about T.E. Lawrence's memory which bothers him after the war ended. He once remembers everything in various battles and gaining some victories. Then, he has a problem adhering to his mind. He was depressed after remembering the past, and he witnessed it when remembering the future. In this position, nothing can be proud of. In intrinsic interpretation, it concluded that T.E. Lawrence had an awry position. In Anderson (2013) based on everything he had experienced, Lawrence felt guilty about Arab leader disappointment toward the political decision taken by the British and French in the Sykes-</p> | ✓ |

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| | | | <p>Picot agreement which didn't involve Arab aspiration, Lawrence failed to struggle in accompanying Arab interest in the conference. This reason made him in an awry position when remembering the past and his future toward Arab destiny. Therefore, the researcher concludes that this verse lyric has a relation to the historical discourse of T.E. Lawrence.</p> | |
| 40. | <p><i>All your life a second nudging at your death All those years of service gone and left to waste Then double-crossed and so left out to dry But you did your best to try and find a way</i></p> | <p>(40) HIST/TEL/THE MANICS'S T.E. <i>Lawrence on a Bike/V.2</i></p> | <p>This lyric verse tells clearly about T.E. Lawrence's life and career after the war ended when he back to his homeland. It describes that he works by risking his life in the bloody war. But in the end, his service is useless for any reason after fighting in the middle of the war. His high ranks and the commendations he had gained are worthless. He has done the best he can to serve as a military officer at first to get done his duty. The intrinsic interpretation concluded that T.E. Lawrence's dedicated service was found useless. It is fact that after going home, Great Britain had betrayed the promise it made before in the agreement with the</p> | ✓ |

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| | | | <p>Arabs. T.E. Lawrence as a British liaison military officer in Arab who had very close to Arab leaders felt ashamed, as he described in letters to Gilbert Clayton (Barr, 2006). The ratified Sykes-Picot Agreement was almost enough to close access to the Arab-Hashemite government's plan to rule their land over the Arab peninsula. Based on this Agreement, Arabs would be divided into two mandatories under Great Britain and France. In Murphy (2008) he tried his best to accompany Feisal at Paris Peace Conference in 1919 to bring Arab interest but no one support him and his Arab friends. For T.E. Lawrence himself, the service he had done before was useless. His ideal dream to help Arab independence was gone immediately after the agreement was officially ratified, Arab left nothing in the end. The researcher concludes this verse lyric has a relation to the Historical discourse of T.E. Lawrence.</p> | |
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| 41 | <p><i>Betrayal of trust from within or compelled?</i></p> <p><i>The pillars of wisdom can tell</i></p> <p><i>Back home where a new life awaits, whispers of past</i></p> <p><i>The sands of Arabia calling</i></p> | <p>(41) HIST/TEL/SABATON' S <i>Seven Pillars of Wisdom</i>/V.8</p> | <p>This lyric verse tells clearly about T.E. Lawrence's life and career after the war ended when he back to his homeland. The verse reveals the betrayal of war after the end. He found himself being betrayed by political decisions toward war. He has no person who listens to his aspiration, but his book "<i>Seven Pillars of Wisdom</i>" tell about what the end of the war should be as the agreement rule stated before, but it was broken and the government betrays their promise on the agreement. He decided to go home, and live a new life, but his memory of Britain's betrayal of Arab bothers him until he feels witnessed of Arab leader's disappointment. According to his thought about the relationship with Britain-Arab, Lawrence personally assumed that Arabs was used as pawns by the British government only being driven for political interest (Fromkin, 1999). He felt guilty for being involved in it and having made false promises made by his nation. Therefore, the researcher concludes that this lyric has a relation to the historical discourse of T.E. Lawrence.</p> | ✓ |
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| 42. | <p><i>I am part of an expedition, to the Sahara desert I only carry a shortbread and a bag of water. I am Lawrence of Arabia, I am not afraid of cheating there is no camel that can resist me, I'm on the front page in all the magazines</i></p> | <p>(42) HIST/TEL/HOMBRES G'S Lawrence de Arabia/V.1</p> | <p>This lyric verse reveals about the lyricist assumed himself as T.E. Lawrence. He considers himself as T.E. Lawrence figure who cannot be separated from the desert. Lyricist is on an expedition through the Sahara desert with supplies. He has abilities like T.E. Lawrence, not afraid of imminent danger. He can also control camels and become famous for those abilities as T.E. Lawrence experienced while he was participating in the Arab Revolt. From this intrinsic interpretation, it is concluded that the lyricist is trying to describe T.E. Lawrence as a fearless historical figure. He is considered is also closely related to the atmosphere of the desert. For these two abilities, he is famous in various mass media. The Lyricist assumption is related to the history of T.E. Lawrence which is generally featured in various media (www.newcriterion.com) He is described as a heroic figure. In military theory, he is a pioneer of desert guerrilla tactics. From these various views, the</p> | ✓ |
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| | | | <p>lyricist's perception emerges that the character of T.E. Lawrence dared to cross the desert as he had in the Hejaz desert during the Arab Revolt. Then the idea is represented in this song. In New Historicism, the circulation of both literary and non-literary texts will continue to influence one's perception of writing. According to this, the researcher concludes that this lyric has a relation to the historical discourse of T.E. Lawrence.</p> | |
| 43. | <p><i>We have reached an oasis full of Moors we'll kill 5 or 6 and drink a little. I am Lawrence of Arabia, and I know that the water is poisoned don't drink friends, it's a trap, I always tell you to bring Water</i></p> | <p>(43) HIST/TEL/HOMBRES G'S Lawrence de Arabia/V.2</p> | <p>This lyric tells about the lyricist's experience to face danger in the desert. According to the text, he meets the Moors tribe in an oasis. He fights against them and kills several of them. He knows that the water is toxic, and with his friend, they don't drink it. He and his friend always bring their water to drink instead. The lyricist equates himself to T.E. Lawrence who is capable to face danger like his description in the text. It is concluded that intrinsically, the lyricist knows about T.E. Lawrence. He knows T.E. Lawrence can</p> | ✓ |

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| | | | make sure the poisoned water and facing a physical battle in the desert. As history book narration says more about T.E. Lawrence heroically, the lyricist uses this discourse as his expression in this song verse. The researcher concludes that this lyric has a relation to the historical discourse of T.E. Lawrence. | |
| 44. | <p><i>I'm alone, on my expedition, to the Sahara desert</i></p> <p><i>I've eaten the Polvorón, and I don't have any water left but</i></p> <p><i>I am Lawrence of Arabia</i></p> <p><i>And I'm not afraid of the traps, no camel can resist me</i></p> <p><i>I'm on the front page of all the magazines</i></p> | <p>(44)</p> <p>HIST/TEL/HOMBRES</p> <p>G'S Lawrence de Arabia/Ch</p> | <p>This verse expresses the lyricist when he was on the expedition to Sahara. He brings supplies and eats some on the trip. He does not have water remains. But he considers himself like Lawrence of Arabia who has the capability in facing this desert problem. He does not afraid of the trap and is famous for this capability. The lyricist equates himself to Lawrence who is capable to face danger like his description in the text. The researcher concludes that this lyric has a relation to the historical discourse of T.E. Lawrence.</p> | ✓ |

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| 45. | <p><i>After the war has been won, deception or treason? Who can tell? Who stood to gain? Who stood to lose? Who did the dying?</i></p> | <p>(45) POL/PB/SABATON'S <i>Seven Pillars of Wisdom/V.7</i></p> | <p>The data below are categorized as lyricist expressions toward political betrayal (code: PB) of Britain's government in their relationship with Arab during 1915-1920. These data represent political matters of political betrayal after the Arab Revolt was completed in 1918.</p> <p>Sabaton in lyric verse 7th, reveals the political depiction toward the end of the Arab Revolt. It reveals that the war result is not like what it should be. Instead of winning the war, the Arab find themselves being betrayed politically. No one can resist this political deception for the Arabs. It is not clear for whom the war was wagged. The Arabs suffer loss but no one can pay them for the return. They can't enjoy victory and their death are worthless. It was caused by Britain's political decision. The political atmosphere influenced the direction of the Arab Revolt's goals. In addition, the Arabs anchored the independence goal through this revolt, the British also had another interest. The</p> | ✓ |
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| | | | <p>British government as an Arab ally had made a secret agreement with France. The contents of the agreement with the status of the Ottoman territory in the Arab peninsula when the empire became collapsed. This agreement was even made before the Arab Revolution began. The agreement is known as the Sykes-Picot Agreement today and is considered as a big conspiracy between Britain-France (Murphy, 2008). The Arabs who want to take freedom, in the end, were still under colonial rule by this agreement. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | |
| 46. | <p><i>How does it feel to be betrayed?</i> <i>How does it feel lying dead down for days?</i> <i>And all those dreams now broken or delayed</i></p> | <p>(46) POL/PB/THE MANICS' <i>T.E.</i> <i>Lawrence on a Bike/V.1</i></p> | <p>This lyric verse persuades the listener to imagine the disappointment feeling after being betrayed. The lyric depicts that it is like dying while still breathing. The achievements we have made is worthless and all promise heard was a lie. This song is made by The Manics entitled <i>T.E. Lawrence on a Bike</i> tells about critical expression toward the government to justify</p> | ✓ |

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| | <p><i>And all those promises you made</i></p> <p><i>Lie scattered like war crimes graves</i></p> | | <p>the new colonial region in Arab after the Arab Revolt was completed. This verse 1 conveys the historical event of the Sykes-Picot Agreement imposed after the war ended without Arab aspiration. In the end, the area that stretched from Mesopotamia to the Arab peninsula was divided into two regions each under Britain and France (Murphy, 2008:83-85). The fate of the Hashemite dynasty is recognized by the British Empire as officially under the Commonwealth. Sharif Hussein bin Ali Hashemite was appointed king of Jordan while his son, Emir Feisal ibn Hussein Hashemite was recognized as king of Syria. The entire Palestinian territory, including Sharif Hussein's Jordan, was officially under the mandate of the British Empire while recognizing the Hashemite kingdom. This British territory was later recognized by the League of Nations in May 1923. Meanwhile, France immediately established the French High Commissioner for Syria and Lebanon in 1919 led by General Henri Gouraud. From the final result of this</p> | |
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| | | | war, the two superpowers got a new territory after the defeat of the Ottomans after World War I instead to make Arabs determine themselves. They got new territory by betraying Arabs. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal. | |
| 47. | <p><i>There was never an original sin</i></p> <p><i>No justification for the mess</i></p> <p><i>we're in</i></p> <p><i>So much for the seven pillars of wisdom</i></p> <p><i>Was it not enough of a war to win?</i></p> <p><i>The anonymous hero where do we begin?</i></p> | <p>(47)</p> <p>POL/PB/THE MANICS' T.E.</p> <p><i>Lawrence on a Bike/V.3</i></p> | <p>This verse lyric expresses the real fault is not come from the executor, but from the authority. The betrayal actually does by the government which authorized everything to war policies from a political perspective to consider the best to be offered, while the military in the field just runs their mission based on the command. While Lawrence himself was just a liaison officer who carried out the mission to make sure the Arabs were still on Britain's side. But, Lawrence, as a human, has a pure conscience. Not much can be done to him except writing those problems in his autobiography <i>Seven Pillars of Wisdom</i>. But the confusion raises again, was it enough to pay it all? According to this</p> | ✓ |

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| | | | <p>intrinsic interpretation, The Manics tells about mistakes made by authorities that are often not very visible. The political betrayal that happened after the Arab Revolt appears as a military fault from field soldiers such as T.E. Lawrence. Therefore, The Manics reveals that there is no genuine sin committed by officers who are only carrying out their duties. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | |
| 48. | <p><i>There is some method to this madness</i> <i>There is some meaning in this trespass</i> <i>Gather the evidence, deliver the deliverance</i> <i>Deliver the deliverance</i> <i>Deliver the deliverance</i></p> | <p>(48) POL/PB/THE MANICS' T.E. <i>Lawrence on a Bike/V.4</i></p> | <p>This lyric verse expresses about the meaning of political betrayal after all gained controversy. It believed that this betrayal had been planned and driven out into the result. It also believed that the meaning and the goal to do this, namely sharing new territorial for the wealthy of the nation. When both have been known, the only thing that must do is to gather the evidence and deliver it to the public. This political betrayal controversy after the Arab Revolt</p> | ✓ |

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| | | | <p>ends had been gaining many critics and abuse. In Korda (2010), according to pro-Arab historian George Antonius in 1938, he stated that the Sykes-Picot agreement was a product of greed and cunning conspiracy from the colonial powers. Many historians regard it as a great betrayal and imagine how a large territory with a population of one language was divided into small countries with the determination of borders arbitrarily regulated by the Allies. As a result, natural resources cannot be distributed evenly, then the formation of Jewish settlements in Palestine under British agreement and many other problems that still occur to this day. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | |
| 49. | <p><i>Lawrence of Arabia is waiting in the wings He's got some Arab sheikhs and kings</i></p> | <p>(49) POL/PB/AL STEWART'S <i>League of Notion/V.3</i></p> | <p>This lyric verse described the moment when T.E. Lawrence attempted to accompany the Arab delegation to the conference to deliver the aspiration. He comes with Arab Leaders. The Arab role has</p> | ✓ |

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| | <p><i>And we're in debt to them somehow Lawrence of Arabia has got this perfect vision Gonna sell him down the river There's no time for him now</i></p> | | <p>important value for allied power, so they should pay it in return to Arabs. T.E. Lawrence has the idea to fulfill Arab interests for a better future and a mutual relationship between the Western and the Middle East, but the Allied delegations do not see any profit if they let Arab rule themselves over their land. This refers to T.E. Lawrence and the Arab Delegation who came to Paris Peace Conference. Arabs including Feisal ibn Hussein delivered their interest as the agreement implied in Hussein-McMahon Correspondence had stated. But the delegation aspiration was rejected. While between Allied power had a concrete mutual agreement that has profit between each of them, the Kingdom of Hejaz including the Feisal Authority had been decided under British Commonwealth. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | |
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| 50. | <p><i>Promised them freedom, independence from Ottoman rule Generals, scheming, Sykes- Picot, we were fooled The politicians, old men, know whom they scheme But a man is unsure who tells only half lies!</i></p> | <p>(50) POL/PB/GALLOWS HYMN'S <i>Seven Pillared Worthy House/Ch.2</i></p> | <p>This lyric verse clearly describes several events which occurred during the last of the Arab Revolt. It is begun by promising freedom and driving away Ottoman rule out of Arab together. While another interest comes from generals and politicians who want to get another interest by this revolt. Creating a scheme that is forgetting Arab interests. When it is exposed they realize the promise was a big lie. According to intrinsic interpretation, the verse expresses the image of political interest that can change the agreed rule into chaos. Great Britain had an agreement with Arabs, and this relation even encourages Arab nationalism to move toward freedom, but at the same time, Britain also had a secret agreement with France. It was hard for Britain to balance both differently in wartime (Weidner, 2011) The Britain-Arab relationship has great benefit for Britain after the Ottoman entered the war by threatening the Alliance bloc a jihadi movement. This alliance with Arab-Britain weakened Ottoman Islamic legitimacy over Muslims in the</p> | ✓ |
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| | | | <p>world. So, it can conclude that the Arab Revolt was just a tool for Britain to defeat Ottoman by weakening them, and politics had another plan to make this profitable. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | |
| 51. | <p><i>"Lawrence of Arabia", British Beatlemania</i> <i>Ole Miss, John Glenn, Liston beats Patterson</i></p> | <p>(51) POL/PB/BILLY JOEL'S <i>We didn't Start The Fire</i>/V.14</p> | <p>This lyric verse only describes a phrase that refers to T.E. Lawrence. The lyricist also mentioned him as <i>British Beatlemania</i>. Then the other line just mentioned several figures and events. This song only mentioned many events that occur during 1920-1990 entitled <i>We didn't start the fire</i> by Billy Joel. He mentioned many political, historical, conflict, and social movements, and influential figures. T.E. Lawrence is mentioned exactly in verse 14th. According to this, Billy Joel assumed the relation Lawrence is the war that should not be started, according to the song title. While, in the other hand, T.E. Lawrence as an individual, and the Arab Revolt</p> | ✓ |

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| | | | he was involved in, doesn't start to form a nation, like the British. It began with the matter between Arab and Ottoman, then Syarif Hussein ibn Ali waging the revolt. Through this song and the mention of T.E. Lawrence, it can be assumed that the lyricist wanted to realize that The Arab revolt by Britain shouldn't be involved. | |
| 52. | <p><i>We didn't start the fire</i> <i>It was always burning</i> <i>Since the world's been turning</i> <i>We didn't start the fire</i> <i>No we didn't light it</i> <i>But we tried to fight it</i></p> | <p>(52) POL/PB/BILLY JOEL'S <i>We didn't Start The Fire</i>/Ch</p> | <p>This lyric verse is a chorus of <i>We didn't Start the Fire</i> that can explain the previous verse 14. This chorus represents all meanings of the song. This chorus expresses about the event we had been involved in didn't start w the people. It burns itself but no one individually starts the burning. In return, we should involve in events that we did not start before. This song has mentioned <i>Lawrence of Arabia</i> which means everything related to him includes event which doesn't start by an individual. Therefore, The Arab Revolt, according to Billy Joel's <i>We didn't start the Fire</i> was a political agenda that wanted this event to happen. For</p> | ✓ |

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| | | | those reasons, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal. | |
| 53. | <p><i>No! No!</i> <i>Never trust in a daydreamer</i> <i>No! No!</i> <i>For they dream with open eyes</i></p> | <p>(53) POL/PB/DOMIC'S <i>Freedom Fighter/Brd.1</i></p> | <p>This lyric is the bridge of <i>Freedom Fighter</i> by Domics. This lyric tells in interrogative form as the lyricist were in Arab Revolt by warning the Arab Fighter not to trust anything from politic. He also warns them not to believe anything from those who have an impossible dream. This expression has relation to the history of the Arab Revolt when political betrayal happened. The lyricist's knowledge and the text about the political betrayal of the Arab Revolt circulate around the world and the people know it, has guided the lyricist to deliver such as this lyric. The researcher concludes this lyric has related to political views about the political betrayal of the Arab Revolt as their text circulates inseparably around the making of this lyric.</p> | ✓ |
| 54. | <p><i>No! No!</i> <i>Never pact with tricky dealers</i></p> | <p>(54) POL/PB/DOMIC'S <i>Freedom Fighter/Brd.2</i></p> | <p>This lyric is the bridge of <i>Freedom Fighter</i> by Domics. This lyric tells in interrogative form as the lyricist</p> | ✓ |

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| | <p><i>No! No!</i></p> <p><i>For they always change the rules</i></p> | | <p>were in the Arab Revolt by warning the guerrilla fighter not to trust people from politic who always take chance to change the rule without agreeing. The whole of Domic's <i>Freedom Fighter</i> takes Arab Revolt as this song theme. So, this lyric bridge 2nd has relation to political betrayal event discourse which circulates inseparably around this lyric text the bridge 2nd represents the depiction of betrayal done by Britain on the Sykes-Picot Agreement in the past when the Arab finally got tricked by the political situation. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | |
| 55. | <p><i>Then on the road to Damascus</i></p> <p><i>Yes, the scales, they fell from my eyes</i></p> <p><i>And the simplest lesson I learned at the Mount of Olives</i></p> <p><i>That everybody lies</i></p> | <p>(55) POL/PB/TED LEO'S <i>Ballad of the Sin Eater/V.4</i></p> | <p>This lyric expresses the impression of Damascus according to lyricist thought. He glances at the city's history and found the story that the French Legion protected hard to keep it safe. After that, he argues about his distrust of T.E. Lawrence's role based on a comic he read entitled <i>Beau Geste</i>. With this intrinsic</p> | ✓ |

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| | <p><i>And the French Foreign Legion You know they did their best But I never believed in T.E. Lawrence So how the hell could I believe in Beau Geste, huh?</i></p> | | <p>interpretation, the Lyricist concludes that the role of France in the Arab region is right. Lyricist stands for the French point of view through the comic book <i>Beau Geste</i> which tells the story of the dedication of three young British aristocrats to the French Foreign Legion. Therefore, T.E. Lawrence in history had always defended the Arab's interests and opposed French colonialism over Damascus after the implementation of the Sykes-Picot Agreement. The lyricist does not believe all of T.E. Lawrence's accounts. In connection to the facts, after the end of the Arab revolt in 1918, T.E. Lawrence tried to thwart France's efforts to mandate Damascus as the center colony through his aspirations at the Paris Peace Conference in 1919. T.E. Lawrence's effort ends fail. In Fromkin (1991) T.E. Lawrence was a constant critic of British policy towards Arabs. he stressed that any justification for colonialism by Britain and France could not be justified. For this historical fact, in the lyrics, Ted Leo makes T.E. Lawrence as the</p> | |
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| | | | <i>antagonist</i> in this verse lyrics. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal. | |
| 56 | <p><i>Today I'm carried by a league of notions</i> <i>(It's a league of notions)</i></p> <p><i>By a league of notions</i> <i>I don't think I quite understand</i> <i>(I don't think I understand)</i></p> <p><i>I only know from this commotion</i> <i>(From this commotion)</i></p> <p><i>There's a chance that we could turn</i> <i>The world in the palm of our hands</i> <i>(We can turn the world in the palm of our hands)</i></p> | (56) POL/PB/AL STWEART'S <i>League of Notion/Ch</i> | This lyric verse is a lyricist's expression toward the League of Notion after he previously revealed the political betrayal of the Arabs. The lyricist reveals that all nation fate after the war is governed by this international league. He does not understand its principles and goals. All he knew was a commotion after deciding something. He believes he can change everything through the League of Notion to rule the world for the big countries. Through this League of Nations, the fate of the Arab nation after the war is determined here, but because the characteristics of this league are unfair, the aspirations of the Arabs are ignored. As well known in historical narratives, the League of Nations only cares about war-winning countries (Arifian, 2019). All post-World War I peace decisions ended unfairly for the countries that had lost | ✓ |

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| | | | <p>the war. Germany after its defeat found itself having to pay war reparations and its military strength was limited. Then the Arabs might unsatisfied with the British and French mandates. The history of the League of nations contains elements of colonialist politics in the majority. Every decision always favors England and France and other winning countries. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal</p> | |
| 57. | <p><i>Voices in the corridors of power</i> <i>Candles burning hour by hour</i> <i>Still you know that to the victors go the spoils</i> <i>Such a great responsibility to make it fair</i> <i>And there must be some reparations now</i> <i>And don't forget the oil</i></p> | <p>(57) POL/PB/AL STWEART'S <i>League of Notion/V.5</i></p> | <p>these lyrics gently satirize the League of Notion's duty to bring the interests of a great nation. The League of Nations is seen as a tool to seize property rights from a defeated country. Their duties as peacekeepers and recovery after the war, but must have a fee in the form of accommodation for the big countries to the natural resources of the defeated countries. Al Stewart's expression subtly refers to the Arab case. After the war, natural resources in the form of oil became the</p> | ✓ |

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| | | | target of the big country. The result of the League of Notion's decision to mandate an Arab state was carried out in this interest. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal. | |
| 58. | <p><i>Oh, my salvation</i></p> <p><i>All my frustrations</i></p> <p><i>Caught in the lies no one had</i></p> <p><i>wove as well</i></p> <p><i>Somewhere in time where only I</i></p> <p><i>could tell, oh</i></p> | <p>(58)</p> <p>POL/PB/GUN N'</p> <p>ROSES' <i>Riad N' The</i></p> <p><i>Bedouins/Ch</i></p> | <p>This lyric expresses the thoughts of someone who knows the fact that wars can't be won either. In the midst of optimistic colleagues can win the war with a patriotic spirit. However, in reality, they had just been politically deceived by another nation while they only knew this war had to be won. He didn't know how to convey that fact. This happened when T.E. Lawrence heard the secret Anglo-French news in 1916. At that time the warriors were eager to sacrifice their strength and participate in owning their country. Arab leaders like Sharif Hussein knew very well when the Russian Bolshevik Regime exposed many Anglo-French conspiracies. the rebellion continued, the Arab Revolt failed to achieve its goals because of political</p> | ✓ |

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| | | | interference with the presence of the Sykes-Picot Agreement. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal. | |
| 59. | <p><i>Riad N' The Bedouins</i></p> <p><i>Say that's a war that you can't win</i></p> <p><i>But I have had enough of them</i></p> <p><i>And who can blame me</i></p> | <p>(59)</p> <p>POL/PB/GUN N'</p> <p>ROSES'S <i>Riad N' The Bedouins/V.3</i></p> | <p>This lyric expresses the description of Bedouin's efforts are worthless. There was a sense of despair after hearing the news that the war could not be won. It wasn't his fault that he had given up because losing the war was unavoidable. In history narration, the Arabs in the Arab Revolt were only led by King Syarif Hussein ibn Ali. The kingdom he created was temporary in 1916. There was no capacity to fight politically against the Sykes-Picot Agreement conspiracy. Of this problem, the war cannot be won by the Arabs. The one who could sue for this treason is T.E. Lawrence, but he is only an officer and his capacity was limited. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | ✓ |

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| 60. | <p><i>Riad N' The Bedouins</i> <i>Had a plan and though they'd</i> <i>win</i> <i>Riad N' The Bedouins</i> <i>Crossed the line and lost again</i></p> | <p>(69) POL/PB/GUN N' ROSES'S <i>Riad N' The</i> <i>Bedouins/V.4</i></p> | <p>This lyric expresses the lyricist's view toward Bedouin's efforts are worthless. There was a sense of despair after hearing the news that the war could not be won. It wasn't his fault that he had given up because losing the war was unavoidable. In history narration, the Arabs in the Arab Revolt were only led by King Syarif Hussein ibn Ali. The kingdom he created was temporary in 1916. There was no capacity to fight politically against the Sykes-Picot Agreement conspiracy. Of this problem, the war cannot be won by the Arabs. The one who could sue for this treason is T.E. Lawrence, but he is only an officer and his capacity was limited. According to this, the researcher concludes this lyric verse as the political discourse of the Arab Revolt political betrayal.</p> | ✓ |